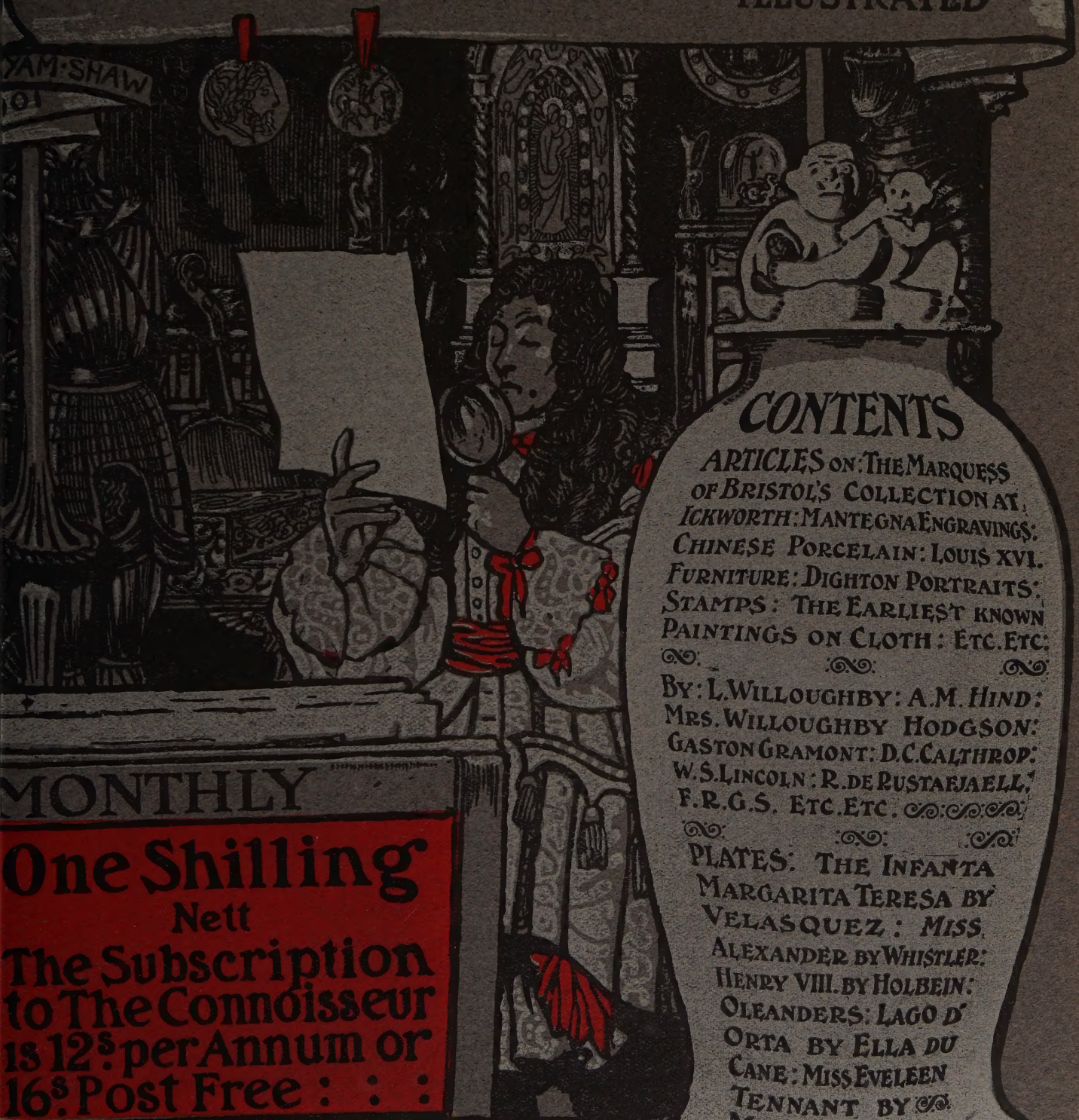


# THE CONNOISSEUR

A MAGAZINE FOR COLLECTORS  
ILLUSTRATED



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**THIS LIST** is compiled for the purpose of bringing readers of "THE CONNOISSEUR" into direct communication with the owners of valuable articles for sale or wanted. The charge is **2d. for each word**, which must be prepaid and sent in by the 8th of every month. Special terms quoted for illustrated announcements. All letters to be addressed: "THE CONNOISSEUR" REGISTER, No. —, 95, Temple Chambers, Temple Avenue, E.C.; and replies (with a loose unused stamp for each answer), sent in a blank envelope, with the number at the top right-hand corner. If a stamp is not sent with each reply, the Proprietors cannot be responsible for the forwarding of same to the advertiser. **No responsibility is taken by us with regard to any sales effected.** All advertisements to be sent to the Advertisement Manager, "THE CONNOISSEUR," 95, Temple Chambers, Temple Avenue, E.C.

**SPECIAL NOTICE.**—No article that is in the possession of any **Dealer or Manufacturer** should appear in this List.

**Pastel by Russell.**—Signed "Russell, R.A., pinxit 1804."

Size 30 ins. by 25 ins. Perfect preservation; excellent example of this well-known master. For sale. [No. R2,098]

**Chelsea China.**—Five groups of white Chelsea figures. Perfect. [No. R2,099]

**Uninvited Guests.**—Greek Girls at Play, artist's proofs. Offers wanted. [No. R2,100]

**Blucher Swords.**—For sale 4 Swords, used by Blucher's Cavalry at Waterloo. Guaranteed. Price 20s. Address CONNOISSEUR. [No. R2,101]

**For Sale.**—A very fine Marqueterie Table, walnut, inlaid with flowers, foliage, etc. Exhibited at the 1851 Exhibition in Hyde Park. Size 4 feet in diameter. May be seen in London by appointment. [No. R2,102]

**Oil Paintings.**—For sale, genuine large, by Giordane, Fidani, Domenichino. [No. R2,103]

**Old Book, 1650.**—*Semerius Princeps Hollandie*. Beautifully illustrated. £4 10s. [No. R2,104]

**Chiming Hall Clock.**—Fine old, beautifully carved in oak. Stands 12 ft. high. Unique specimen. £550. [No. R2,105]

**Antique Dog Stove.**—16 ins. wide. Price 50s. [No. R2,106]

**Court Sword.**—Louis Seize. What offers? [No. R2,107]

**Negatives.**—Unique collection; about 4,000; 10 ins. by 8 ins. to  $\frac{1}{2}$  plate. Invaluable Illustrated Papers, Postcards, Slides, Prints, Publishers, or Amateurs. United Kingdom and Continent. Study in Picturesque Architecture. [No. R2,108]

**Large Ivory Statue.**—"Napoleon," rare model. [No. R2,109]

**Dresden Eel Baskets.**—Pair, with fish and cupids; height, about 2 ft. Unique models of originals in Dresden Gallery, about 90 years old. Price £40, or offers. [No. R2,110]

**Wanted** to buy collections of Stamps. [No. R2,111]

**"The Fairy Ring."**—Oil by Bielfeld (mythological), beautiful painting, valued at £500. Offers. [No. R2,112]

**Chair.**—Five matched pairs of buffalo horns, rare, historical interest, value £35. Offers. [No. R2,113]

**Oil Paintings.**—Old Man's Head, by Dannel; also a Sir Peter Lely. What offers? [No. R2,114]

**Swansea.**—Collection of beautiful, for sale. [No. R2,115]

**Old French Fans.**—Some are historical relics. [No. R2,116]

**Geo. Morland Mezzotints.**—Pair: *Saturday Night, Sunday Morning; The Milk Maid, Breaking the Ice, Poacher.* [No. R2,117]

**Cries of London.**—Complete set of 13, by Wheatley. [No. R2,118]

**Coloured Engravings.**—Four very old, of Old Amsterdam, *Cape of Good Hope, River Fontanka and Grotto of St. Petersburg, Mariellus's Theatre, Rome.* [No. R2,119]

**Miniatures.**—Three lovely miniatures, ladies, eighteenth century. 6 gns. each. [No. R2,120]

**For Sale.**—Slip Dish; genuine old Sheraton Sideboard, mahogany, in old original condition; Stanfield Hall and Potash Farm, guaranteed old and perfect, same as advertised in THE CONNOISSEUR, September, 1905. [No. R2,121]

**Marcus Stone, R.A.**—Fine picture (exhibited at R.A.) for sale. Guaranteed. Price and particulars. [No. R2,122]

**Engravings.**—Two, by W. Ward, after G. Morland: *The Last Litter, The Hard Bargain.* For sale. [No. R2,123]

**Wanted.**—Antique Jewellery, Snuff and Patch Boxes, Seals, Enamels, etc. Fine quality. [No. R2,124]

**Chippendale Spinnet.**—Mahogany inlaid rosewood and brass, six legs, three drawers. For sale. [No. R2,125]

**Sheffield Soup Tureen.**—Genuine old, for sale, splendid condition. Photo sent. No dealers. [No. R2,126]

**Continued on Page 8.**

**WANTED.** For a Hall, a Fine Old Carved Oak Court Cupboard and several Old Oak Armchairs; also, for a Library, a single or pair of Carved Chippendale Bookcases, Writing Table, Chairs and Mirror. Must be genuine throughout.—Write Box G. R. J., The Connoisseur, 95, Temple Chambers, E.C.

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Sheraton Secretary Bookcase, break-front, 6 ft. long, top part glazed astragal doors, lower part secretaire in centre, with cupboards beneath and on either side	2
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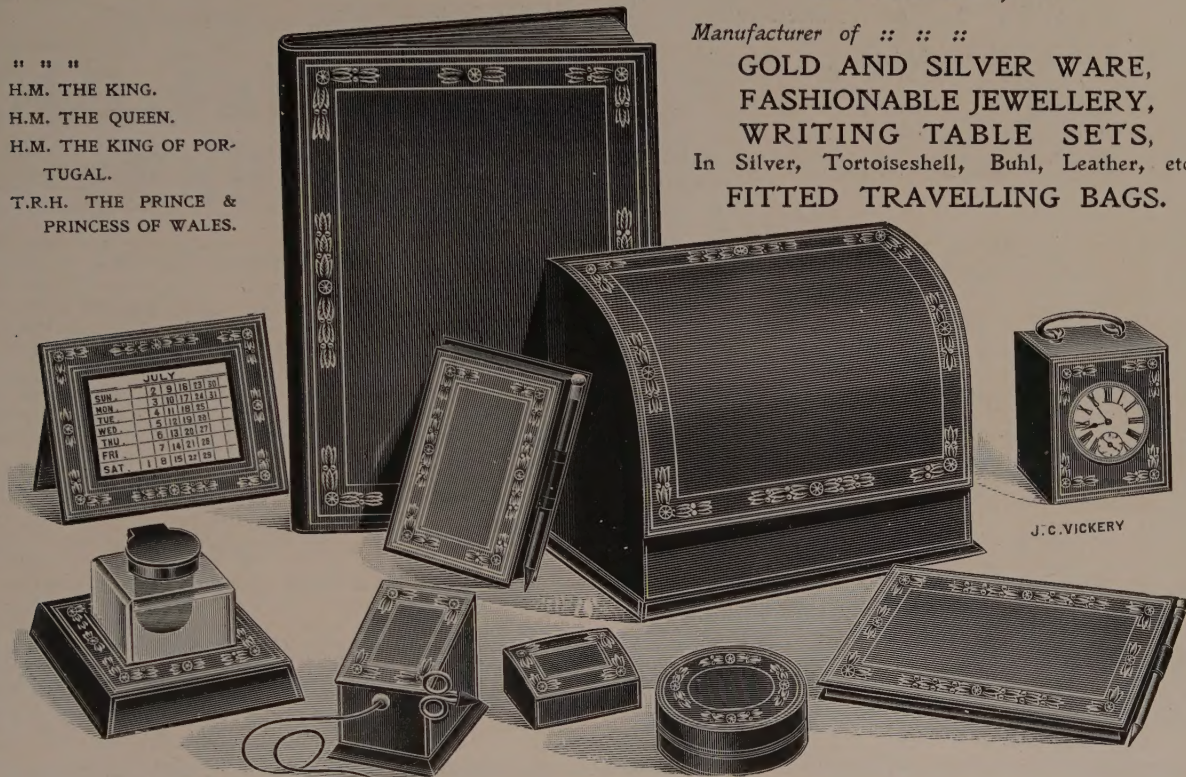
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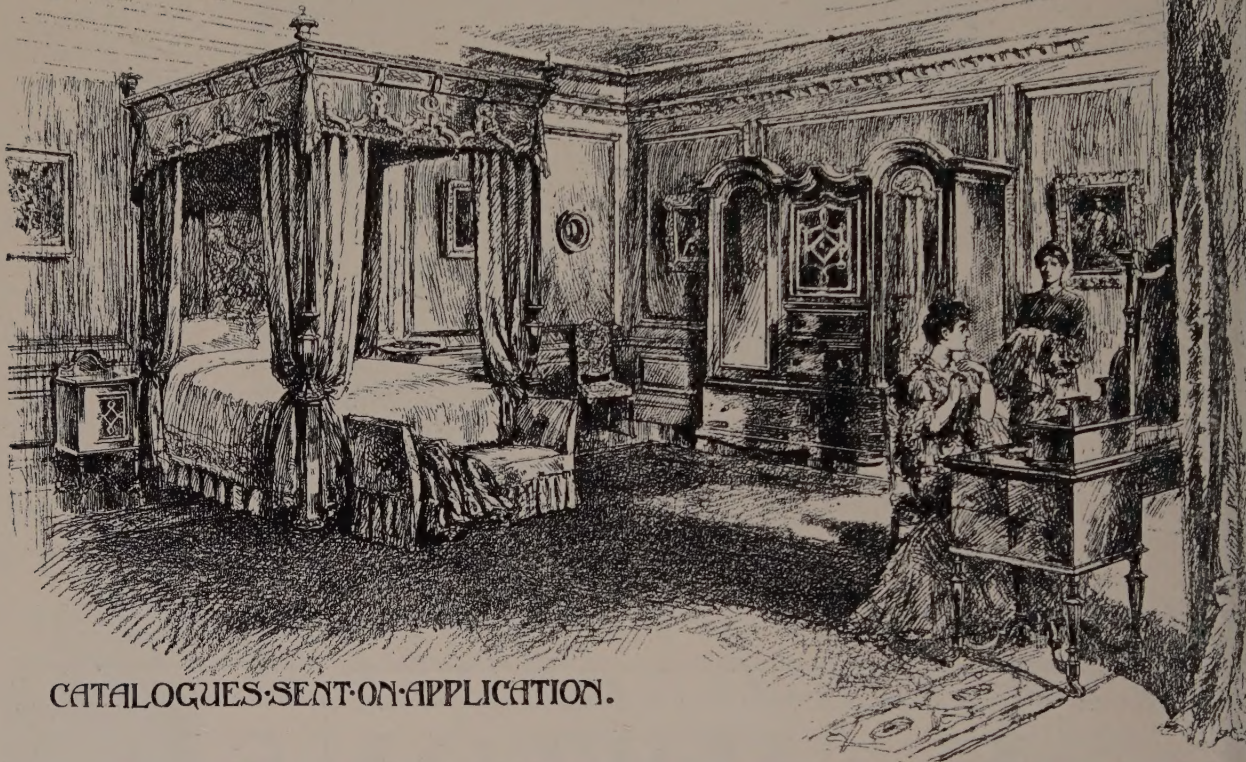
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## THE CONNOISSEUR REGISTER—continued from page 2

**Grandfather Clock.**—Chippendale pattern, oak inlaid 8-day, for sale. Perfect order. Photo. [No. R2,127]

**Brown Oak Sideboard.**—Early Victorian, for sale, with ebony reliefs, inlaid with Greek key pattern; 9 ft. 6 in. long, 9 ft. high. What offers? [No. R2,128]

**Wanted.**—Old Regimental Head-dresses and Military Relics. [No. R2,129]

**Coin Collection.**—Some superb pieces. [No. R2,130]

**Card Table.**—Fine claw and ball, richly carved. Details on application. [No. R2,131]

**Connoisseur's Surplus Collection.**—Card tables, chairs, etc., claw ball Chippendale, Sheraton, Adam. List at request. [No. R2,132]

**Fire Insurance Signs** wanted. Purchase or exchange. [No. R2,133]

**Antique Furniture.**—Inlaid Queen Anne, Serpentine Chest Drawers, £8 10s.; Dressing Table, £5 10s.; Writing Table, £4 12s. 6d. [No. R2,134]

**Chippendale Mahogany Chairs.**—Set (six) Antique, £21; old Sheraton bow-front Sideboard, £18 10s.; Chippendale Dining Table, £5 10s. [No. R2,135]

**Genuine Antiques.**—Dresser; Oak Cromwell Table; 4 ft. 6 in. Oak Cabinet. For sale. [No. R2,136]

**Chippendale Bedstead.**—Four-post, £15; Chippendale Dressing Table, £4 12s. 6d.; unique Sheraton Washstand, £6 10s.; Sheraton Toilet Glass, 37s. 6d. [No. R2,137]

**Beer or Tobacco Jar.**—Old German moulded glass, cup-shaped, painted china lid, pewter rim, and attachment to handle, 50s. [No. R2,138]

**Two Punch's Teacher Bound Diaries.**—Leech's Coloured Plates, 1846; Future Hyde Park, 1850; Social Sketch. [No. R2,139]

**Sheraton Knife-Box.**—Inlaid in satinwood, excellent condition. Offers. [No. R2,140]

**Tortoiseshell Tea Caddy.**—Unique example, eighteenth century, beautiful pierced silver mountings, quaint cut-glass interior boxes. [No. R2,141]

**Old Silver Lustre Teapot.**—Lowestoft ditto; Queen Caroline Jug; Black Basalt Coffee Pot; Bow Sauce Boat. [No. R2,142]

**Iron Fire-Back.**—Old Cromwellian; embossed figures. [No. R2,143]

**Satinwood Pembroke Table.**—Old English, inlaid. Fine example. [No. R2,144]

**Old Sheraton Sideboard.**—Serpentine mahogany inlaid. [No. R2,145]

**Walnut Bureau and Bookcase.**—Genuine old Queen Anne. 7 ft. 6 in. by 3 ft. 4 in. For sale. [No. R2,146]

**Collector** will purchase Baxter Prints or exchange duplicates. [No. R2,147]

**Old Chairs,** China, Lantern Clock, Gate Table, Fenders, Oak Chest, Etchings, Old Oil Landscapes, similar to Morland's style and composition. Cheap, but not rubbish. [No. R2,148]

**Flint Implements.**—A collection of fine Palæolithic. [No. R2,149]

**Chippendale Chairs.**—Set of eight, shield backs. For sale. [No. R2,150]

**China.**—Fine old Crown Derby Figure. 10 gns. [No. R2,151]

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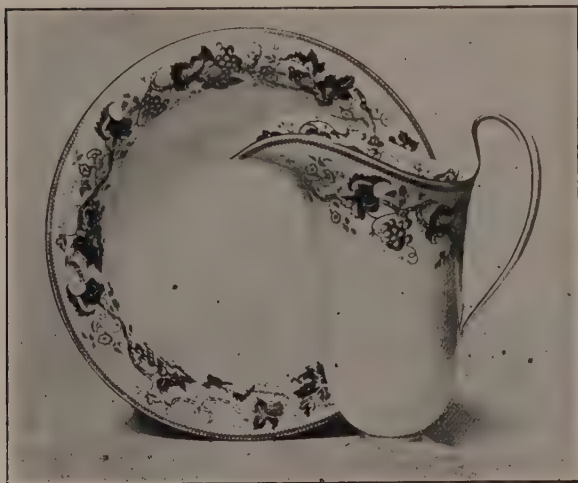
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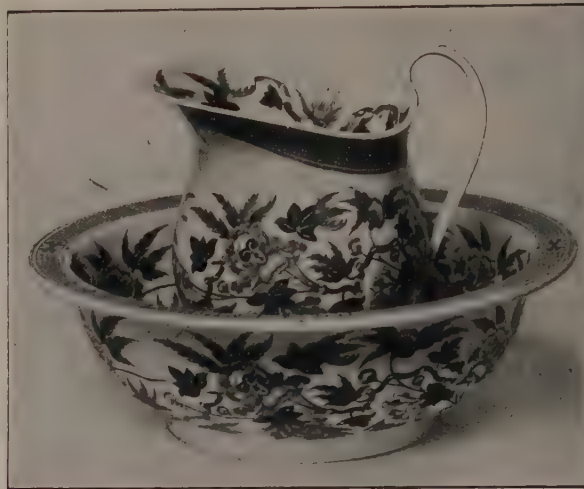
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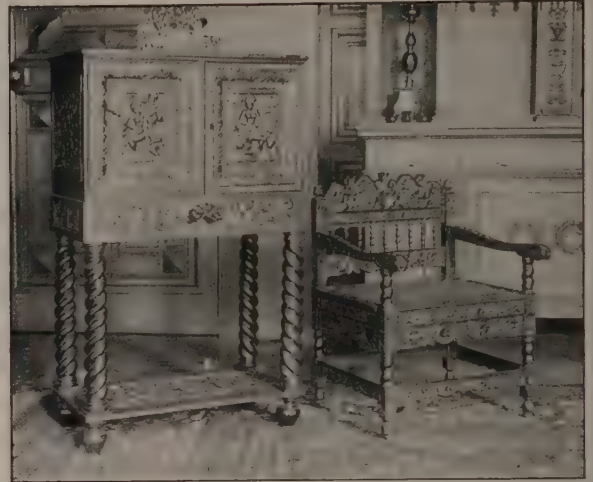
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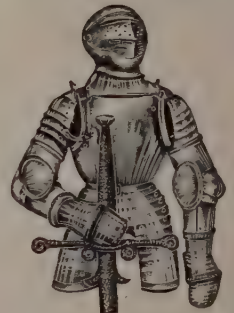
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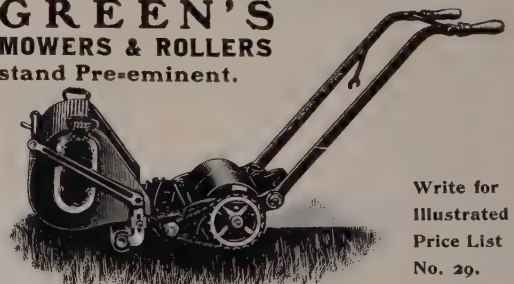
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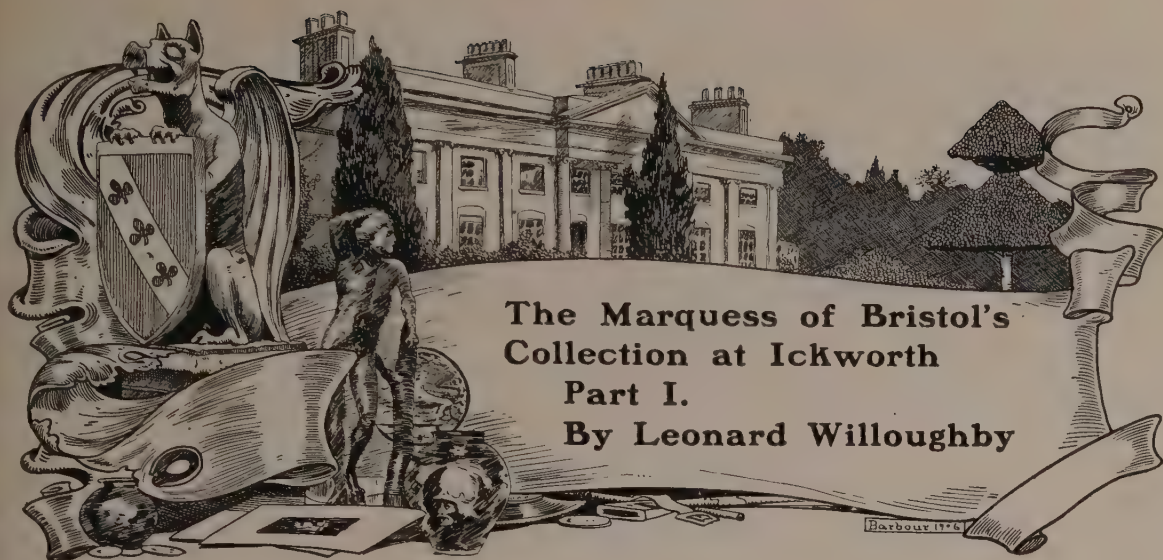


**THE INFANTA  
MARGARITA TERESA**

From the Picture at the Prado,  
known as "Las Meninas," by Velasquez







## The Marquess of Bristol's Collection at Ickworth

### Part I.

By Leonard Willoughby

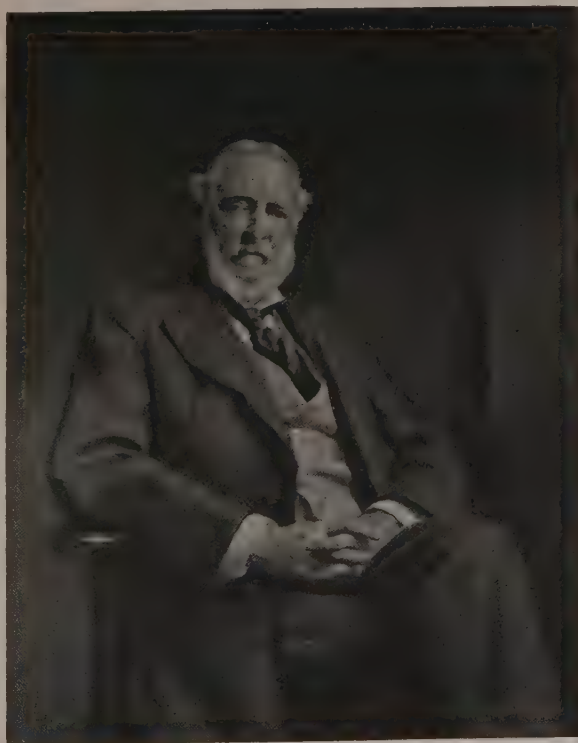
If the collection of works of art contained to-day within the immense walls of Ickworth is but trifling—so far as numbers alone are concerned—as compared with those for which the house was originally designed, they are nevertheless sufficiently numerous and of such a character as to merit attention.

It does not seem possible to write either about such a house as Ickworth or its contents, without referring more or less briefly to that member of the Hervey family who was solely responsible for bringing this ponderous building into existence. Probably in many respects the house resembles its builder; I mean by this that it is so original, and quite unlike any other—at any rate in this country—either in plan or elevation, while its enormous size and pompous centre building is eminently characteristic of the magnificent and lofty ideas which appeared to predominate the mind of the fourth Earl of Bristol; and such details of this peer-prelate's life as have been handed down to

history, speak to the fact that Frederic Hervey was a man of great originality and, indeed, eccentricity. From which particular source he derived his "crack in the brain"—as one writer describes his idiosyncrasies—it is hard to say, but it is quite evident that his mode of life—at any rate, in his later days—verged on something even more than eccentricity. Perhaps, however, the kindest way to think of the Bishop of Derry, is to hope

that his sins were the outcome of an abnormal brain. There can be no shadow of doubt that had he never succeeded to the title—for he was but a third son of a younger son—Ickworth as it is to-day would never have been built, while he himself might have been a different man in character. The only excuse there is for its extraordinary shape and size is that it was built for a special purpose—the storing of the great collection of works of art, which the Bishop had purchased during the years which he spent in travel.

Yet fate so ordained it that Ickworth was

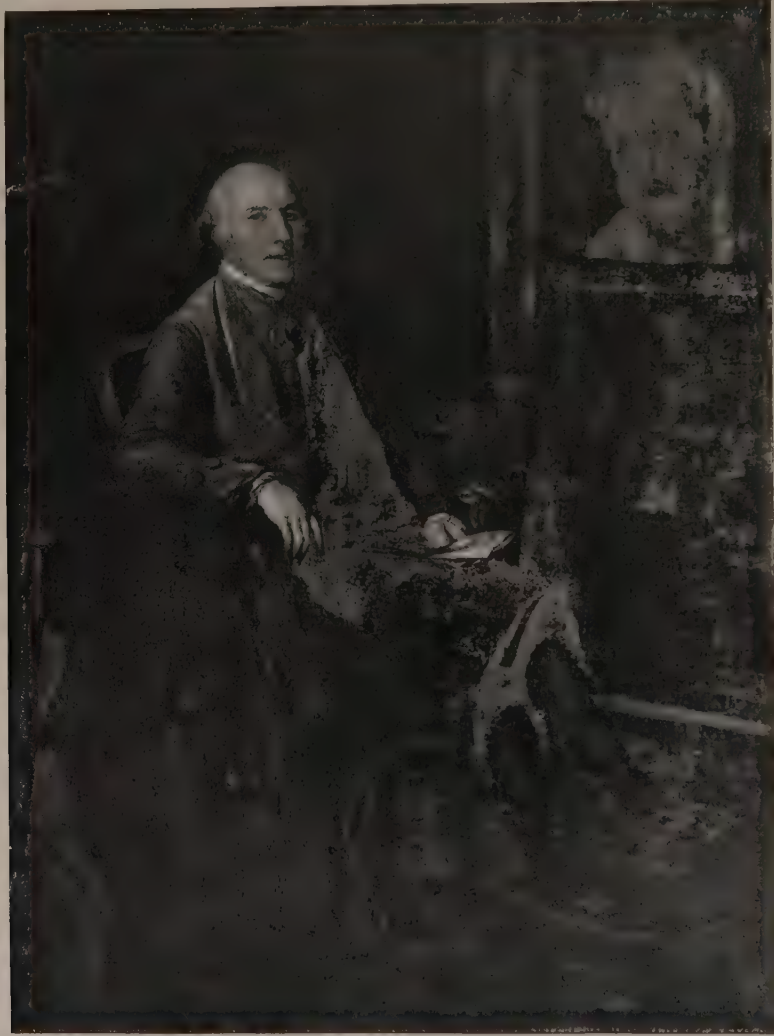


THE THIRD AND PRESENT MARQUIS OF BRISTOL,  
LORD LIEUTENANT OF SUFFOLK BY A. COPE



never destined to become his home, for he died while on a journey from Albano to Rome in 1803. Even his death was peculiar, for, taken suddenly ill, he was hurriedly placed in a cattle shed attached to a cottage, the peasants refusing altogether to admit a heretic to die under their roof! Thus did this astonishing man die; and though born

When Chesterfield said that "God created men, women, and Herveys," he implied, I suppose, that a mere man could never be a Hervey, nor a Hervey a common man, and that a family whose eccentricities were so marked necessitated a special designation. Pope, in writing of Lord Hervey of Ickworth, the Bishop's father, described him



FREDERIC, FOURTH EARL OF BRISTOL AND BISHOP OF DERRY

BY ANGELICA KAUFFMAN

amidst splendid surroundings, the son of a peer, and destined himself to become a prominent personage—first a bishop and eventually an earl, the possessor of great wealth, patronage and influence, yet he lived to earn for himself an unenviable name, and his death-bed, as it so happened, was merely a truss of straw. His life, however, in many respects is interesting, and having said as much as I have done concerning his reputation, it may perhaps have aroused the curiosity of my readers to know something more definite about it.

pleasantly as "the mere white curd of ass's milk," a toad, a bug, "a painted child of dirt," terms which are scarcely complimentary or yet pretty! This Lord Hervey's brother showed his form of eccentricity by eloping with a married woman, and subsequently writing in friendly terms to the outraged husband about "our wife."

Lord Hervey's second son, an officer in the Navy, and eventually third Earl of Bristol, married the notorious maid of honour, Elizabeth Chudleigh, who bigamously married the Duke of Kingston,



THE FURY OF ATHEMAS

BY FLAXMAN

an act in which it is averred her husband connived ; while yet another Hervey—eventually claimed by the gallows—used to hunt at midnight, scaring the superstitious Irish almost to death, for the red glare of his torches and the cry of the hounds at night made them believe the Devil was abroad.

Now the Bishop of Derry was the third son of

Lord Hervey of Ickworth, of whom Pope wrote in such complimentary terms, while his mother was a remarkable woman, both clever, fascinating, beautiful, and a keen wit. This lady, the daughter of Brigadier-General Lepel, was better known as the famous Molly Lepel, to whom poets and others penned gallant verses. Even Lord Chesterfield,



in writing, speaks of her as having "been bred all her life at courts, of which she has acquired all the easy good-breeding and politeness without the frivolousness. She has all the reading that a woman should have, and more than any woman need have; for she understands Latin perfectly well, though she wisely conceals it. No woman ever had more than she has, *le ton de la parfaitement bonne compagnie, les manières engageantes, et le je ne sais quoi qui plait.*"

Molly Lepel — as I will still call her—was born in 1700, and from the date of her birth her father succeeded in obtaining for her the rank and pay of a cornet of the horse! This pay Molly continued to draw until she became a maid of honour, when the absurdity of her drawing pay as a gentleman of the Army became too marked to continue. When twenty years of age she married John Hervey, the first Lord Bristol's second son,



THE PRIVY SEAL BAG IN THE REIGN OF GEORGE II.  
BELONGING TO LORD HERVEY

and of this event Lord Bristol writes to her: "My son has shown ye nicest skill in choosing you, since in you alone he could securely promise himself not only every quality essential to his own happiness, but also made a wise provision to intaille good sense and virtue (its constant concomitant) on our (now) flourishing family." The result of this union was four sons and four daughters, three of the brothers becoming successively second, third and fourth Earls of Bristol, the fourth Earl being the Bishop of Derry. Of the second and third Earls I am not concerned to speak, beyond the fact that

the third Earl, as I already mentioned, was the husband of Elizabeth Chudleigh, who was arraigned before the House of Lords for bigamy. I must, however, refer for a moment to the father of these three Earls, who predeceased his father, the first Earl, and consequently never



SNUFF AND PATCH BOXES

## *Marquess of Bristol's Collection*

himself inherited the title. This young man was greatly loved by Molly Lepel whom he married, for he was brilliant and cynical, though his "coffin face" and painted cheeks, his valetudinarian, uncanny beauty, and his notorious depravity of life makes it hard to understand how he could have won and retained the love of a young and beautiful woman. Yet he seems to have had a wonderful gift of fascination, for he also completely captivated Queen Caroline, and, as Lord Chamberlain, was continuously in attendance on her: He died in 1745, his eldest

diary as "Sweet Ickworth." It was a straggling and battlemented building, with endless chimneys; an old-world garden with a sundial, and a great show of shrubs and simple flowers. This stood in a large wooded park, and here Lady Hervey (Molly) lived after her husband's death, occupied with her children, good works, correspondence, reading, gardening, riding, or nursing her father-in-law, Lord Bristol, who was a most polite and affectionate old gentleman; and here I must leave the first Lord Bristol and Lady Hervey, and follow the career of her third son, Frederic,



CAPO DI MONTE CANDLESTICKS, COLOURED, SECOND PERIOD

son having entered the Army, the second being then a midshipman in the Navy, while the two youngest, then quite small, lived to become, one the Bishop of Derry, the other a general in the Army. In all but looks the Bishop appears to have resembled his father, and I can only suppose that the eccentric traits in his character were inherited from his father's side alone. Ickworth Hall, where Lord Hervey died, was not the ancestral home of the Herveys, for this had fallen into decay—but was a farmhouse to which his father, the first Lord Bristol, had taken his second wife pending the building of a better house. As the family increased, so had additions been added to the house, and of it Lord Bristol speaks in his

born in 1730. A friend of Mason when at Cambridge, while the poet Gray was a resident don, he graduated M.A., as a nobleman, or rather a nobleman's son, in 1754. He commenced by reading for the Bar, but suddenly changed his mind and took holy orders. He married, whilst still an undergraduate, the daughter of Sir Jermyn Davers, Bart., and for a time was but poorly supplied with means. In 1761 he endeavoured to obtain the first chaplaincy to the Irish Viceregal Court, through Mason, his discarded college friend. However, biding his time, he went abroad, visiting the art galleries of Italy, and at Naples he met Sir William Hamilton, the English Ambassador, in 1766. It was during the volcanic



eruption in 1767 that Hervey and two other Englishmen, being in the neighbourhood when it was giving warning of the great eruption, approached too near and was wounded in the arm by a falling stone. The same year Hervey's elder brother was appointed Lord-Lieutenant of Ireland, and through this he obtained the Bishopric of Cloyne. Gray, writing of him shortly afterwards, said: "I have seen his lordship of Cloyne very often; he is very jolly, and we devoured four raspberry puffs together in Cranbourne Alley,

ecclesiastical prejudice, greedy of popular acclaim, he soon became popular. He built and restored churches and public buildings, made roads through hitherto impassable districts, took an active interest in farming and coal-mining, and was as friendly with the Nonconformists as with the Roman Catholics. Even John Wesley wrote in his diary of the Bishop: "June 14th, 1775, being Whit-Sunday, the Bishop preached a judicious, useful sermon. . . . He is both a good writer and a good speaker, and he celebrated



PART OF A CAPO DI MONTE SERVICE, COLOURED, SECOND PERIOD

standing at a pastrycook's shop in the street." Again Gray wrote of the Bishop that "he went directly to Durham," where "he danced at the assembly with a conquering mien, and all the misses swear he is the genteelist thing they ever set eyes on, and wants nothing but two feet more in height."

Within twelve months of being Bishop of Cloyne he was translated to the more important and far richer See of Derry—and of him here Gray writes that he "sometimes (from vanity) does the right thing," while Horace Walpole told Mann that his own mother "did not highly reverence his sincerity." Apart from all this, he was an admirable Bishop in his diocese. Free-handed, without

the Lord's Supper with admirable solemnity. . . . The Bishop is entirely easy and unaffected in his whole behaviour, exemplary in all parts of public worship, and plenteous in good works."

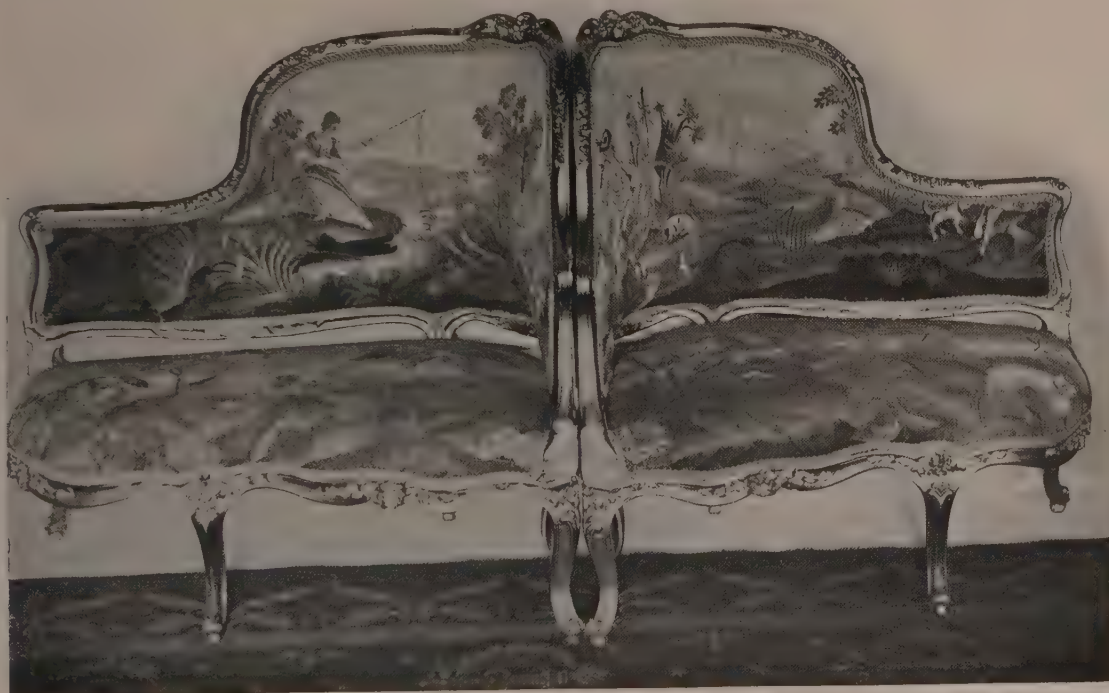
A few years later the Bishop went to Rome by easy stages, for he was in weak health. His restlessness and desire to indulge his artistic tastes were the principal reasons of his leaving Ireland. Just before leaving, his favourite daughter, Elizabeth, married John Thomas Foster, an Irish country gentleman. This lady was subsequently better known as Lady Betty Foster, and eventually fifth Duchess of Devonshire. The Bishop and his family reached Rome in 1778, and it was not long after this that he began to

## *Marquess of Bristol's Collection*

earn a character for more gallantry to the fair sex than was befitting a clergyman. However, he was quite happy with his life here, defying damp and fatigue, making endless rounds of palaces, collecting rarities, studying antiquities, and employing painters in his own rooms. In 1779 the Herveys leisurely returned to England, and shortly after his arrival the Bishop found himself fourth Earl of Bristol owing to his brother's death. About this time his daughter, now Lady Betty Foster, separated from her husband, and for a time was compelled to look to her father for support. But

everything. Lord S. told me he is equally well-known for his spirit of intrigue and his habit of drawing the long bow. Indeed, there does seem to be something of that in him; besides that they say there is something of a crack in the brain runs through the whole family."

In an article which appeared some time ago in a contemporary on the subject of the fourth Earl of Bristol, the writer describes this "crack" as running in strange directions. "For a few months the Earl would be full of a scheme for raising money among his friends to build a 78-gun



FRENCH SETTEE IN BILLIARD ROOM

when this failed her, Horace Walpole tells us she was in such straits as to be glad to earn £300 a year as governess to a natural daughter of the Duke of Devonshire. The Duchess, Georgiana, soon became her bosom friend, and Lady Betty lived at Devonshire House and elsewhere with her in the closest intimacy, and ultimately succeeded her as wife of the Duke.

From the time the Bishop inherited the family honours, his eccentricities appear to have developed remarkably. In 1781, while staying at Bowood with Lord Shelburne, Jeremy Bentham writes of him as follows: "Lord Bristol is here—a most excellent companion—pleasant, intelligent, well read, and well bred, liberal minded to the last degree. He has been everywhere and knows

ship for the Irish nation, or to buy warships for the Venetian Republic. Then he would bend his whole energy upon the fantastic house he was building at Down Hill, which, filled with the treasures gathered in many Continental tours, he flattered himself would be a Tusculum, but which remained unfurnished, a burden to his family, and, in Lady Bristol's words, "a stupendous monument of folly." Then he would flash out into notoriety, owing to his blasphemous conversation, his avowal of total disbelief in revealed religion, and his shameless disregard of the rudiments of morality. And yet, through it all, he adhered to his love of practical pursuits, and writing to Arthur Young, the famous agriculturist, in 1785, he says: "I love agriculture, because it makes good citizens,



## *The Connoisseur*

good husbands, good fathers, good children; because it does not leave a man time to plunder his neighbour, and because of its plenty it bereaves him of the temptation; and I hate an aristocratical Government, because it plunders those honest fellows; because it is idle; it is insolent; it values itself on the merits of it; and because, like an overbearing torrent, the farther it is removed from its fountain head, and the less it partakes of its original purity, the more desolation it carries with it; and because, like a stinking, stagnated pool, it inflicts those very disorders which it was

the chief merit of its spring and fountain head to heal and remove."

In 1782 he informally separated from his wife, leaving her at Ickworth, where the poor lady lived a lonely, but peaceful, life. She had no wish for revenge for all the insults heaped upon her, and contented herself by writing to her daughter, Lady Betty: "I beg you will be very cautious in speaking of him to others, how you throw any blame on him on my account. I leave him to heaven and to those thorns that in his bosom lodge to prick and sting him."

*(To be continued.)*



LADY BETTY FOSTER

BY ANGELICA KAUFFMAN







MISS ALEXANDER  
BY J. McNEILL WHISTLER  
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## The Engravings of Andrea Mantegna By A. M. Hind

### Part I.

THE recent exhibition at the Painter-Etchers renders the present moment not inopportune for the discussion of the engravings of Andrea Mantegna. If this exhibition left strangers to Mantegna's engraved work astonished at his Titanic lineal power, yet with no suspicion of the exquisite subtlety of his modelling, the poorness of the majority of the impressions—mere skeletons of their former selves—is perhaps excuse enough. It served at least to show the rarity of good impressions, the result, as we shall see, of Mantegna's special medium and method. The question of the authorship of these engravings has recently undergone so great a transformation—largely under Dr. Kristeller's criticism—that a brief statement of this revised position and some discussion of its solidity and limitations may not be without interest.

There is a letter in the Archives of Mantua which gives striking colour to a certain phase of artistic history in Italy in the fifteenth century. A certain Simone di Ardizzone of Reggio writes to Ludovico Gonzaga complaining of ill-treatment at the hands of the Prince's painter, Andrea Mantegna. Briefly, the story the letter tells is this: when Simone, "a painter and engraver," came to Mantua, good offers were made him by Mantegna, but finding that his friend Zoan Andrea, a painter of Mantua, had been robbed of certain "engravings, drawings and medals," he was induced to give his service to the latter and help him make good his loss. In spite of repeated warnings from Mantegna he proceeded with his work, and one evening both he and Zoan Andrea were assaulted and left for dead in the street. Still Simone redivivus persists, until a serious indictment

brought against him by Mantegna terrifies the unprotected foreigner, and he takes to his heels and "returns" to Verona. He begs the Prince for justice, that neither he nor his relations may be driven to take vengeance into their own hands.\*

The date of the year is not legible, but a letter of Ludovico to his secretary, Cantabei, with regard to a certain "Reggian" implicated in a like quarrel, seems to fix it as 1475. At any rate, it cannot be later than 1478, the date of Ludovico's death.

It is a vivid picture of the artist's peaceful life in those turbulent times. Yet we, in these later days of copyright, have little reason to say hard things of Mantegna for sometimes forgetting the "gentle courtesy of manners" with which Vasari credits him. When one reads of Dürer's unavailing complaints against the young Marcantonio, who had no more scruples than many of his contemporaries against copying signature and all, it is well to consider twice how else Mantegna could have defended himself.

It may be surprising, but this letter forms the most solid documentary basis for present theories on Mantegna's activity as engraver. Our earliest authority, Vasari, quite clearly fails to give a satisfactory account; his statement that Mantegna first took to engraving on seeing Florentine work at Rome (1488-90) must be duly qualified in the light of his tendency to weave a pretty tale. This tale, moreover—with the Finiguerra fable—does not appear until the second edition (1568) in the added life of Marcantonio, while the first edition

\* The above interpretation follows Kristeller in assuming that "vene" is used loosely for the first person. Rivoli, who is stricter with his Italian, lands us in greater difficulties in dating the incident "when Mantegna came to Mantua," *i.e.*, about 1460.



of 1550 leaves us almost to imply that Mantegna was the first engraver, a tradition certainly accepted in North Italy, for Lomazzo describes him in 1584 as "prudente pittore e primo intagliator de le stampe in Italia."

Possibly Dr. Portheim may be right in surmising, from the presence of much that reflects the antiquities of Rome in the background of Mantegna's early work in the Eremitani Chapel, a visit to that

senior\*—in the practice of engraving, we are on thorny ground. Reasons of style would lead one to date the execution of the Pollaiuolo engraving about 1460-5.

An even closer connection between the two schools of engraving is seen in the *Hercules and Antæus*, usually ascribed to Pollaiuolo. I must personally confess it seems to me to have little of the Florentine's characteristic style. The firm, set mouth, leaving gaps which show the teeth on either side, the eagle profile, the sinewy limbs, the typical hands with thumb bent back, which mark his "Nudes," are here entirely wanting; and I am almost tempted to place it nearer to such work as the *Hercules and the Lion*, executed after a Mantegnesque design by Giovanni Antonio da Brescia. Space forbids, however, developing this idea further here.

Before attempting to fix any limit to the dating of the Mantegna engravings, it will be well to expound the real problem at issue. For if we cannot venture an answer to the more fundamental question: "What is Mantegna's original work?" further theorisation might well be considered superfluous and absurd.

Of course modern criticism cannot presume to a final judgement, but it may approach nearer to this goal than its predecessor of a century back, which was too ready to give things big names, and to allow less to the sense of quality than to tradition.

If modern criticism is sometimes too froward in its conceit of its own little creations, forming structures that the next generation of connoisseurs will discard, it has at least this claim to respect: with honesty and justice it has discriminated between the true and the false, and saved from unworthy attributions the fair name of many a great master.

Bartsch gave to Mantegna some twenty-four engravings. Of these, Dr. Kristeller's criticism



THE VIRGIN AND CHILD

FROM AN ENGRAVING BY MANTEGNA

city about 1450. But whether he passed over Florence or not in this period of his life, it is probable that he was early acquainted with Florentine engraved work, some of which may reasonably be dated not later than 1450. Pollaiuolo's famous *Battle of the Nudes*, which, in its broad manner and simple diagonal shading, is no great distance from the Mantegnesque, may have been an inspiration to him to take up the burin. But as there is no actual impossibility in Mantegna's priority to Pollaiuolo—who was only some two years his

\* 1429 seems the best attested date for Pollaiuolo's birth.



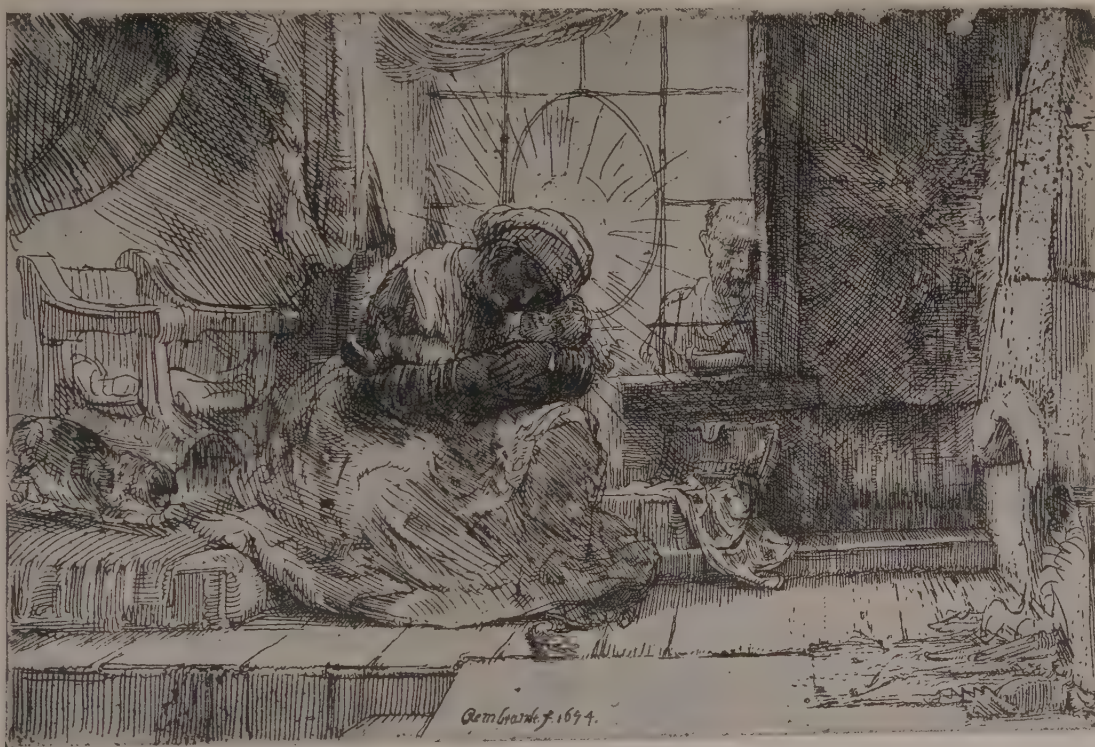
## Engravings of Andrea Mantegna

leaves us with a bare seven, the others being largely treated as school work—in the wide sense—after Mantegna's designs. Certain bust portraits seem not to belong to the school, but to be nearer Leonardesque drawings.

We may be allowed to put in this one word for the much victimised Vasari, that besides the *Triumphs* and the *Deposition*, it is only these very seven that he specifically mentions. It is some tribute to Vasari's discrimination, and not a trivial support to Kristeller's destructive criticism.

*Madonna and Child*, while afterwards a more marked attempt is made to represent the minutiae of form in the modelling of face, figure and drapery. There is, moreover, a certain element of repose in the treatment of surface in the *Battles* which, I think, shows an advance on the *Bacchanalia*. But the almost unconscious power of the *Sea-Gods* has still to develop through the *Horizontal Entombment*, where every nerve and muscle adds its expression to the whole, into the colossal majesty of *The Risen Christ*.

Mantegna's conception of the engraver's art was



THE VIRGIN AND CHILD WITH THE CAT

FROM AN ETCHING BY REMBRANDT

These seven engravings, in quality far beyond the rest, are the *Madonna and Child* (Bartsch 8), the two *Bacchanalia* (B. 19 and 20), *The Battles of the Tritons and Sea-Gods* (B. 17 and 18), *The Horizontal Entombment* (B. 3), and *The Risen Christ between SS. Andrew and Longinus* (B. 6). These are placed in the most probable order of execution. The *Bacchanalia* and *Battles*—of one of which Vienna possesses a copy by Dürer, dated 1494—might be almost contemporary, though I should incline to regard the former as the earlier compositions. In the *Bacchanalia* there is a simpler manner of expressing the lines of the face, a few soft, thick lines sufficing, as in the case of the

strictly the imitation of lineal draughtsmanship. The reproduction of one of his few authentic drawings, the *Madonna* in the British Museum, will illustrate the analogy. His scheme, like Pollaiuolo's, consists of oblique parallel lines of shading with the interposition of somewhat more delicate lines at a slight angle. In some cases the shading seems to be formed of mere scratches, shallow and broad, on the surface of the plate. In the early impressions, which were often very lightly printed (possibly by hand, with roller or burnisher), these exhibit a broad and regularly broken line resembling the texture of crayon.

Very few printings would suffice to destroy all





THE FLAGELLATION

FROM AN ENGRAVING ATTRIBUTED TO MANTEGNA

this work, and the bare skeleton, rugged and grand as this may be, is left to account for the not too infrequent remarks of displeasure that one heard lately expressed at the Painter-Etchers. In fact, the only really good impression exhibited was the horizontal *Entombment*—and that was

clipped. The *Madonna and Child*, in its first state without the nimbus, was an extreme rarity. I heard that it was covered by an insurance of £1,000; but it was a far poorer impression than the example in the British Museum. The moral merely is—let not Mantegna be rashly judged from

## Engravings of Andrea Mantegna

his engravings as the severe and rugged, and withal unsympathetic artist, until some of these good early impressions have been seen. Unhappily, even the British Museum, though it possesses a very complete collection, cannot boast of good impressions of many. Chatsworth, Berlin, and Vienna are all more richly endowed.

None of the engravings seem in style to be earlier than 1465-75. The *Madonna and Child*—considering its first state without the nimbus, we might almost say the *Mother and Child*, so homely and *intime* is its atmosphere—corresponds to paintings like Mr. Mond's *Madonna*, and might be

dated about 1475, if not earlier. The middle group, the *Bacchanalia* and *Battles*, approaches nearer to the period of the *Triumph of Cæsar* (towards 1490), now the great glory of Hampton Court. Later still would come the horizontal *Entombment*, in which, combined with a nervously exquisite modelling, is the grandeur of composition so remarkable in the *Triumph*. The statuesque *Risen Christ* is undoubtedly among Mantegna's latest works, and gives wonderful expression to an element in the Resurrection that has not often appealed to the artist—the sublime majesty of sorrow, as opposed to the joyous victory of triumphant love.

(To be continued.)



THE VIRGIN AND CHILD WITH AN ANGEL

FROM A DRAWING BY MANTEGNA (IN THE BRITISH MUSEUM)





No. 1.—CASE WITH CHINESE PORCELAIN EXHIBITED AT HOVE



**Some Specimens of Chinese  
Porcelain Exhibited by  
Members of the Royal Amateur  
Art Society  
By Mrs. Willoughby Hodgson**

THE Sussex Branch of the Royal Amateur Art Society held its fifth annual exhibition at 1, Grand Avenue, Hove (by kind permission of Sir William Chance, Bart.), from the 17th to the 22nd of November. last. I think an account and a few illustrations of some of the Chinese Porcelain exhibited in the Loan Annexe may be of interest.

A visitor to this section of the exhibition could hardly fail to be struck by two most noticeable features—first, that this was a collection which would delight the connoisseur, and secondly, that it had been arranged by people who had visited and were in sympathy with the artistic love of simplicity in arrangement which is characteristic of the East. That undue crowding which detracts so greatly from beauty and effect in the arrange-

ment of many English collections had been carefully avoided, each specimen could be seen and admired separately, while, taken as a whole, every case presented a veritable feast to the eyes; indeed, I heard an enthusiast exclaim, "Case 1 is an inspiration." Colour, form and size had all been taken into consideration, and the grouping was really admirable.

The walls of the room, hung with beautiful Japanese screens, old Japanese coloured prints and Chinese embroidery, made a pleasing and appropriate background to the porcelain.

In Case No. 1 (No. i.) will be seen on the second shelf three magnificent *rouge de fer* bottles, lent by Mrs. Henry Willett. The pair, pure and brilliant in tone, are decorated with conventional flowers and foliage as white reserves lined and



NO. II.—"FAMILLE VERTE" BOWL



INSIDE OF "FAMILLE VERTE" BOWL



veined in red; the centre gourd-shaped bottle, with four bulbs having an arabesque scroll design of chrysanthemums, which have evidently been traced in red, the colour being applied between the lines marking out the pattern. This seems to have been a method in vogue in the early Kang-hsi period, to which these three pieces belong.

In the centre of the top shelf is a large *famille verte* bowl, lent by Mr. W. G. Gulland (Illustration No. ii.). This specimen is of fine quality and is painted in overglaze enamels. On the outside the decoration consists of pines, bamboos, pink and white prunes with gnarled branches in aubergine, birds and butterflies. On the inside is a wide flower border interspersed with panels containing fish and aquatic plants, whilst in the bottom of the bowl two carp are depicted sporting among crested green waves. Kang-hsi period.

On the same shelf with this bowl may be seen a pair of *famille verte* vases of the Kang-hsi period, lent by Miss Z. Ionides, and two fine *famille verte* saucer-shaped dishes of the same period, lent by Mrs. D'Albiac and Mr. W. G. Gulland.

On either side of the *rouge de fer* bottles is a powdered blue tea-pot, lent by Mr. J. Horace Round, the one on the right having panels enamelled with flowers in polychrome; that on the left with panels decorated in underglaze blue, the design being known as "Po-Ku," or the "Hundred Antiques."

On the left side of the shelf is a bowl lent by Mrs. Russell Reid, with figure scenes and flowers in brilliant green and red overglaze enamels and underglaze blue. This is a piece of *famille verte*, which probably belongs to the earliest days of the Kang-hsi period.



No. III.—BISCUIT CELADON MING VASE

In the centre of this shelf is a cylindrical vase or holder, with a lion mask handle on one side. The surface is covered with green enamel, under which is a circle pattern in black. Single prunus blossoms, the horses of the Emperor Mu-wang, the Pa-kwa, or Eight Diagrams, rocks and waves in yellow and aubergine are scattered over the green surface. This also is probably a specimen of early Kang-hsi, and was lent by Mr. W. G. Gulland.

On the right of the same shelf is a fine "three colour" Ming bowl, lent by Miss Chamberlin, decorated with Phoenixs and conventional flowers in red and green overglaze enamels and underglaze blue.

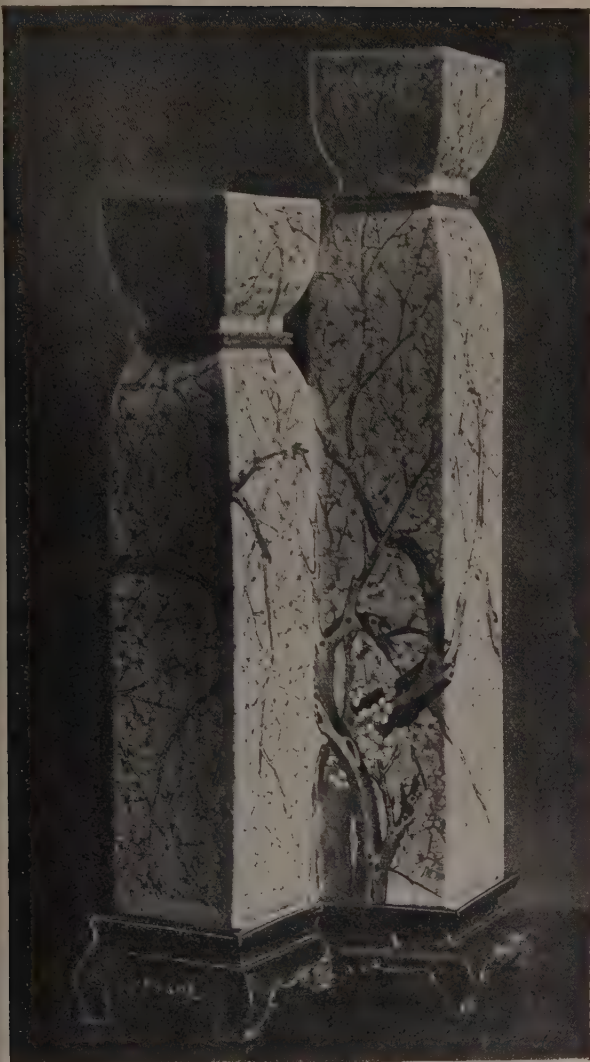
The two small inverted pear-shaped vases on this shelf are interesting and valuable specimens of "three colour" *famille verte*, but unfortunately their covers and stands are missing, and these would have added considerably to their value. The ground colour is yellow decorated with green trellis pattern, broken by four medallions, containing a conventional lotus flower. Below is a leaf band in aubergine and yellow veined in black. These leaf bands represent the "sweet flag" placed at the doors of houses to prevent the entrance of evil. Lent by Mrs. Bythesea. Kang-hsi period.

On the lowest shelf of Case I are specimens of fine examples of *famille verte* of the Kang-hsi period, and a pair of goblets specially interesting as showing a kind of porcelain made for shipment to Europe during the latter half of the seventeenth century. Ch'ien-lung period.

No. iii. shows the magnificent Biscuit Céladon Ming vase, lent by Mrs. Henry Willett, which, being an almost unique specimen, attracted a great deal of attention and admiration.



No. IV.—SEXAGONAL TEA-POT OF LATE MING OR EARLY KANG-HSI PERIOD



NO. V.—DOUBLE RECTANGULAR VASE IN PALE GREEN ENAMEL  
DECORATED WITH PINK AND WHITE PRUNUS BLOSSOM

This massive vase is of early Ming porcelain with an outer pierced casing decorated in turquoise blue, mazarine, grey, and touches of yellow. The faces, portions of some of the figures and many of the flowers are uncoloured and unglazed, showing the rough grey biscuit body. Round the shoulders is a band of conventional pæonies, and the base is formed of conventional fret patterns.

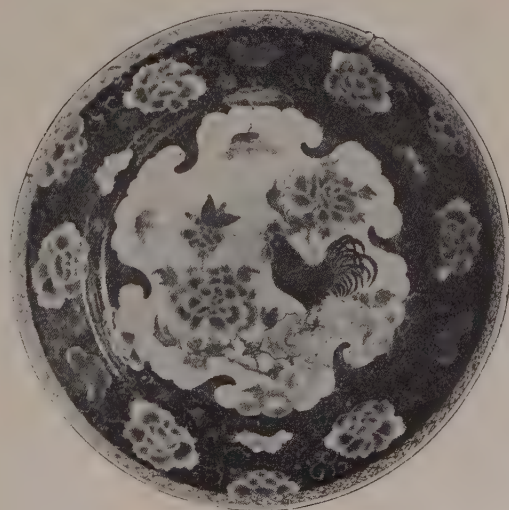
The sexagonal tea-pot (No. iv.) is a specimen of late Ming or early Kang-hsi porcelain and is decorated in overglaze enamels. Here, again, are raised outer pierced panels in the form of bamboos and trees rising from blue rocks. The ground of the tea-pot is black, round the base is a band of green with a raised pointed design in bright red. On the shoulders is a conventional flower pattern,

and on the neck are six diaper panels containing the Jooe-head sceptre. The lid has a pierced outer covering of moulded flowers. This specimen was lent by Miss Stuckey.

One of the cases was entirely devoted to porcelain decorated in underglaze blue, of which there was a very fine display. On the top shelf in the centre was Mr. C. A. Ionides' oviform ginger-jar painted with prunus blossoms on a marbled blue ground, known as "blob-hawthorn." The colour of this "ginger jar" is so deep and pure that it bears very favourable comparison with the famous Prunus Vase of the Huth collection. The glaze, however, is not so perfect, or the white so brilliant as the Huth vase, but there are few specimens which can touch Mr. Ionides' vase for colour. Period Kang-hsi. On either side of this jar was a beaker-shaped vase of the Kang-hsi period, lent by the same exhibitor and decorated with the designs known as "Po-ku" or the "Hundred Antiques."

A "blob-hawthorn" jar, decorated in underglaze blue, of unusual shape and colour, was lent by Mrs. Henry Willett. This bottle-shaped vase is painted in a pale shade of cobalt blue, and has a heavily-moulded design of lotus petals at the base. It is probably of the Ch'ien-lung period.

A beautiful lantern of quaint shape and design was lent by Mr. W. B. Chamberlin. Round the base is a band of Jooe-head sceptres in two shades of cobalt blue, and this is repeated round the top. The background, painted with landscapes and



NO. VI.—SEMI-EGGSHELL "FAMILLE ROSE" PLATE  
WITH BLACK BACKGROUND



figures, is broken by four circular-pierced panels of scroll design in dark blue, surrounded by bands of bamboo and prunus blossom in a paler shade. On the top the pierced circular panels have the form of the Seal character "Fuh" (Happiness) in dark blue, between which is the seal character "Shou" (Longevity) in pale blue. Period, Ch'ien-lung.

A large pear-shaped vase of the Kang-hsi period was lent by Mrs. Russell Reid. The decoration is divided into compartments, in which are finely-

The companion to this vase is in the Salting collection.

Illustration No. v. shows the magnificent double rectangular vase lent by Mrs. Percy Willett. The ground is covered with a green enamel of hedge-sparrow egg hue, over which is a complete network of white and pink prunus blossom delicately lined and veined, with gnarled trunks and branches in brown and grey. This is probably one of those vases designed to hold prunus blossom (heralds of Spring) on the Chinese All Saints' Day. A



NO. VII.—INVERTED PEAR-SHAPED VASE. "ROSE VERTE" DECORATION OF FLOWERS, FRUIT AND BUTTERFLIES

painted kylins and rocks, whilst round the neck are sacred emblems.

Mr. W. G. Gulland lent an oviform jar, an interesting example of coarse material washed over with fine porcelain of the thickness of egg-shell. It has four oval panels finely painted, in a rich shade of cobalt blue, with figures and emblems divided by sprays of convolvulus. Kang-hsi period.

Of special interest was a large bottle-shaped vase, a specimen of the finest blue and white of the Kang-hsi period, lent by Miss Z. Ionides. The decoration consists of a conventional flower design in pure translucent blue, which stands out with great effect on a background of brilliant white.

native poet writing about the observance of this day uses the following words:—

"The peach and plum tree smile with flowers  
This famous day of Spring."

Illustration No. vi. shows a semi-eggshell *famille rose* plate. In the centre is a floral panel with large pink pæonies and foliage, butterflies, and a finely-painted cock standing on a blue rock (an emblem of domesticity). The surrounding black border is covered with a fine scroll pattern in green, on which are enamelled large pink and yellow pæonies and is edged with a border of quatrefoil diaper. This plate was lent by Mrs. H. H. Taylor, and is of the Ch'ien-lung period.

## Chinese Porcelain.

The *rose verte* pear-shaped vase (Illustration No. vii.) is also of the Ch'ien-lung period, though it bears a Ming mark. It is decorated in the *verte* style with flowers and pomegranates, the latter being emblems of good fortune. Lent by Mr. W. G. Gulland.

Illustration No. viii. shows some of the very interesting and beautiful *graviata* rice bowls lent by Miss Z. Ionides. This kind of porcelain was known at one time as "Pekin Ware," from the mistaken notion that it was made in Pekin; as a matter of fact, it was sent to that city as tribute to the Emperor from another part of his Empire, and pieces were often presented by him to distinguished foreigners visiting Pekin. This porcelain is interesting as being the only kind manufactured during the nineteenth century which is considered worthy of the interest of the collector. It was made during the reign of the Emperor Tao-Kouang, 1821-1850, though specimens are often marked in the Seal character of the Ch'ien-lung period. "Pekin bowls" are

sought after and collected in China, where quite small specimens will cost the collector £8, and the colour most esteemed by the Chinese is blue as a ground colour. No. 1 has a background of yellow enamel covered by conventional flowers and foliage in brilliant colours. No. 2 has a red enamel background, finely engraved with a scroll pattern, over which are conventional flowers and foliage in raised enamels; the white reserves contain emblems in coloured enamels and are edged with gold. No. 3 is of pink *graviata* with panels containing rocks and trees, and No. 4 is of pale blue *graviata*, the reserves containing landscapes, figures and flowers.

It is obviously impossible in a short article to do justice to a collection containing so many beautiful exhibits, I hope, however, at some future time, to give an account and illustrate other pieces of porcelain which were shown in this Exhibition, and also to describe the screens and hangings which decorated so effectively the walls of the Loan Annexe.



NO. VIII.—GRAVIATA RICE BOWLS





## Louis XVI.

(Concluded)

By Gaston Gramont

THE reign of Louis XVI. is quite as remarkable for the quality, both of the design and workmanship, of the decorations in metal which it produced, as for those in wood. Times had materially changed since the days of Cressent and Meissonier. The huge ormolu mounts were no longer required for commodes and cabinets, and the *ciseleur* had perforce to subordinate his work to that of the *ebeniste*. He could no longer cover the whole of the front of a *meuble* with massive, although finely conceived mounts and be able to dictate to his fellow-craftsmen the most desirable shape for the wood to be fashioned in to unite with his design. No; now he was called upon to invent the most appropriate frame in which the marquetry panels of the wood-worker could be displayed. Under such circumstances one might reasonably have expected that the art of the *ciseleur* would have declined, that the artist would have forsaken it to devote his energies into channels where they would

meet with no restraint, and further, that the production of ormolu would have developed into a mechanical craft, in which absolute precision in the execution of details would count for more than any display of originality. Instead we find a new impetus given to the art and an extension of its application to many new objects of decoration.

The most remarkable *ciseleur* who worked at this time was Gouthière. In him the *ebenistes* found a man who could not only carry out the kind of ormolu they required in a manner most satisfactory to themselves, but could also make it of a design which should rival their own work for beauty and balance. He was indeed a superb craftsman, with a hand which, for cunning and subtlety, was unsurpassed by the cleverest silversmith.

He worked with great *finesse*, and probably for this reason Riesener employed him upon his most beautiful pieces. This collaboration was most successful. Riesener, whilst being



SECRÉTAIRE  
LOUIS XVI. PERIOD

BY RIESENER AND GOUTHIERE  
(WALLACE COLLECTION)

## Louis XVI.

one of the greatest artists of his time, never produced any showy or gaudy pieces. His design, whilst being bold and spirited, is restrained and in the best of taste. The panels are well decorated either with marquetry or with other suitable embellishment. But he did not sacrifice unity of effect for the sake of displaying his skill in inlaying and blending in colour different woods. He understood what was best for his pieces, and we could cite important pieces from his hand which carry no marquetry. But Riesener appreciated the value of tasteful and well-executed bronzes, and occasionally he surrendered to Gouthière the essential parts of a *meuble* to decorate. A good example is to be seen in the Wallace Collection; this is a large upright *secrétaire*—a favourite article of furniture in the reign of Louis XVI.—standing in Gallery XVIII. As far as the *ébéniste* is concerned, the chief charm of the *meuble* lies in its elegant shape and consummate balance of parts. He has prepared the way for the *ciseleur*. In the centre of the large upper panel Gouthière has placed an oval plaque of appropriate subject, and has encompassed it with an *encadrement* of typical Louis XVI. design—that at the top being composed of a looped

and wavy ribbon intertwined with delicate chains of highly-finished flowers. This is balanced by a somewhat heavier cluster of leaves placed beneath the plaque. Immediately below the marble top runs a beading of a pattern very popular with all the *ciseleurs* of this time. It is a frank copy of the borders found frequently in Italian terracottas of the 15th century. Then follows a frieze characteristic of Gouthière, with its interlaced branches and foliage and judicious distribution of flowers. Its continuity is broken in three places—at the corners, upon which we find the conventional rosette, and in the centre of the front by an oblong plaque with figures in relief. Here, perhaps, is the weak point of the piece. This plaque not only awkwardly breaks the continuity of the frieze, with which it has nothing in common, but it distracts the eye from what should be the central object of attraction—the oval plaque in the middle of the central panel. The corners are embellished with beautiful supports of conventional foliage divided by a small bead pattern. From the centre of the curl bands of mingling leaves and flowers hang, and after crossing and being tied with one another some distance down, cling to



LOUIS XVI. COMMUNE WITH BRONZES

BY GOUTHIERE

PETIT TRIANON, VERSAILLES



the outside of the corners. All the panels are surrounded by bead pattern bronzes, broken in the panel containing the plaque by a small ornament at each end of the square.

An instructive comparison can be made between this secrétaire and another made by the same maker—Riesener—placed quite close to it in Hertford House. This is one of the master's earliest pieces, and shews him working under the influence of the designers who flourished at the end of the reign of Louis XV. Its appearance is bolder and more solid-looking, and the *ebeniste* has forwarded his portion of the task with less dependence upon the *ciseleur*—he has left him to supply the finishing touches, to set forth the beauty of the woodwork to best advantage. The large upper panel is enriched with a marquetry design remarkable at once for its boldness and intricacy, and is akin to that class of *meuble* which we associate generally with Oeben. The lower doors are more restrained in feeling. Each carries a classical vase filled with flowers. Beside such assertive woodwork the bronzes of



LOUIS XVI. BRONZE GILT WALL-LIGHT PETIT TRIANON

decline. The few men who were supreme in this way knew well how to preserve originality of purpose and afford variety by judiciously inter-



LOUIS XVI. BRONZE GILT FIRE-DOG GARDE-MEUBLE, PARIS

Gouthière would have appeared trivial. It demanded a man of the calibre of Duplessis to cope successfully with it.

This style of decoration died hard, and probably would have prolonged its existence still further had not the new school of *fondeurs* arisen. But with such men as Gouthière displaying veritable triumphs of *finesse* and delicacy, the public recognized the superiority of the new order in creating furniture to harmonize with contemporary decoration. Indeed, they became so insistent upon minuteness of finish that they sowed the seeds of

decline. The few men who were supreme in this way knew well how to preserve originality of purpose and afford variety by judiciously intermingling natural foliage and flowers with classical scrolls and patterns. But the men to whom the development was left—we are speaking now of the ten years which preceded the Revolution—were sterile in invention and limited themselves to reproducing with an infinity of minuteness the stereotyped patterns which had been culled from Grecian art and

## Louis XVI.

the Italian renaissance. This was the ultimate destination of the refined and dignified craftsmanship we so admire in the works of Riesener and his contemporaries of the later period. But we shall have occasion to return to this subject later.

In the meantime, however, the *ciseleur* was not now content to confine his attention exclusively to *meubles*. He

felt that there was quite a large number of decorative objects in the designing and making of which he could profitably employ his talent. Already, since the early days of Louis XIV., beautiful appliques had been produced of bronze, and during the days of his successor such men as Meissonier and Caffieri did not consider them too insignificant to claim some of their time.

We reproduce an excellent example from the Petit Trianon. It is of the best time of Louis XVI.—before the decay had set in—and is the work of a master *ciseleur*. The stem is narrow and tapering, and is decorated with conventional leaves and drapery. The bottom terminates rather abruptly in an elongated ornament of foliage and berries. This motif, with variations, serves to alleviate the monotony of the classical fluting which is found upon the branches. The top of the stem forms a nearly circular table, and upon this stands a classical vase, surmounted by leaves and fruit carried by a bronze tripod with a ram's

head decoration connected by festoons. The three arms only curve in a downward direction, and are perhaps not so elegant as those of the Louis XV. period. The delicate workmanship upon them, however, imparts a very refined appearance, and is admirably suited to the prevailing ideas of decoration. The design of the

arms was little varied, whether they were used as wall lights or for the large candelabras now produced in such quantities, which were intended to stand upon the mantelpiece or on the top of the larger pieces of furniture. For the latter they were supported by a bronze figure after one or other of the great contemporary sculptors. On the whole, the models of Claude Michel Clodion are the finest; they have a vigour and boldness which none have excelled. We reproduce a particularly beautiful pair from the Louvre.



LOUIS XVI. CANDELABRA

BY CLODION

LOUVRE, PARIS

They represent nude female figures, exquisitely proportioned and modelled, who advance towards the spectator supporting the candelabra upon their shoulders. The bases are of typical Louis XVI. design—the centre of porphyry with plain ormolu mounts with a slight pattern in relief.

Another renowned sculptor in great favour at the time was Etienne Falconet. His female figures lack the robustness of those of Clodion, but he could impart a sweetness and grace which



appealed strongly to the effete society of that day. His models were used for a large number of decorative objects. The candelabra which carry them are particularly charming works. The grace and liveness of the figures lend themselves admirably to the exquisitely-worked bronzes of the later years of the reign. In fact, the fusion is more completely accomplished than is the case with those made from the designs of his great contemporary, Clodion. The latter's figures are more muscular and vigorous, and have consequently more in common with the decoration of an earlier time.

Many of the Falconet candelabra are gilded throughout, including even the pedestals. In these cases the bases are frequently decorated with small festoons in relief, and the edges are banded top and bottom with bead-pattern borders. Such specimens were usually accompanied by a centre-piece in the form of a clock, also from the same sculptor's designs. One model is by no means uncommon. The barrel of the clock was quite round, a delicate Louis XVI. ornamentation running round the edges of the case surrounding the face. A female figure—nearly nude—stood in reposeful attitude on each side, leaning upon the barrel, the uplifted arm supporting the head. The whole was mounted upon an ormolu plinth, richly embellished by the *ciseleur*; occasionally, in the larger specimens, Cupids were added, but with questionable results.

There was an increasing tendency displayed for gilding bronze wherever possible. It was thought to impart a lighter and more joyous appearance and to be more in keeping

with the remaining decoration. Fashion, too, seemed to favour more and more the porcelain from Sèvres to the detriment of that from Dresden. The figures from the German centre were nearly ignored, their place being supplied by biscuit figures from Sèvres, made frequently from Falconet's models. But the chief shortcoming which was urged against the other articles from Dresden was their sombre and yet assertive colouring. The Sèvres porcelain was almost always delightful in colour. Again, the French decorators were much superior. Something must of course be allowed for national prejudice, yet we cannot help admitting that the judgement of the connoisseurs of the time was just. The taste for Oriental lacquer died hard, and even at a late period in the reign of Louis XVI. some of the best *ebenistes* made use of it effectively. We have in the Wallace Collection a remarkable commode made by Dubois, whose signature it bears. It is constructed principally of ebony, but has panels of very beautiful Japanese lacquer. These are framed and partially covered with geometrical patterns carried out in bronze gilt. In the centre is a panel encompassed in an oval frame, composed of two doves standing upon

a quiver. The ormolu figures of mermaids which support the sides are admirable, both in point of modelling and finish. The spiral legs, too, lend an additional charm. This piece is described as being made in the last years of Louis XV., but we fail to discern any reason for this conclusion. The design and the whole of the details point to it being a production of the second half of the reign of his successor.



LOUIS XVI. COMMUNE WITH LACQUER PANELS  
(WALLACE COLLECTION)

BY DUBOIS







*Holbein*

PORTRAIT OF HENRY VIII.

**HENRY VIII.**

**BY HOLBEIN**

From the painting at Chatsworth

By permission of His Grace the Duke of Devonshire



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# Prints

## Robert and Richard Dighton, Portrait Etchers By Dion Clayton Calthrop

MUCH has been written, and more has been spoken of the beauties of Gilray, Rowlandson, Sayer, and Cruikshank. Their works have been exhibited, praised, collected, and associated together as the great masterpieces of caricature,

of the much-praised. Robert Dighton, the father of Richard, was more a master of his craft than any of the men I have mentioned; he had a delicate precision and a quiet, kindly humour that is lacking in any of the four, he had a grace and



and the drawings of the Dightons have been ignored by all but a few choice spirits who have gathered together a sheaf of their prints, leaving the more fashionable to garner their harvest

refinement that almost removes him from his date; and although his earlier work was considerably tainted with the beer mug wit, then in vogue, figuratively speaking he slapped his





George the III<sup>d</sup> aged 72-1810.  
 REIGNED - 50-Years. A ROYAL JUBILEE.  
 Taken at Windsor by R Dighton. Spring Garden.

GEORGE III.



VIEW of NORFOLK.

DUKE OF NORFOLK



Descriptions of BATTLES by Sea & Land,  
 in Two Volumes.  
 From the KING'S Library's at GREENWICH & CHELSEA.



OLD Q-U-I-Z  
 the old GOAT of Piccadilly.  
 A Shining Star-in the British Peerage  
 And a useful Ornament to Society. Fudge.

## Robert and Richard Dighton

subjects on the back, a habit always practised by Gilray and Rowlandson, to their advantage as cartoonists and to their detriment as caricaturists. The essence of caricature is polite laughter and polished attack.

Dighton bears the same relation to Gilray and the rest of his time that a skilful fencer bears to a master of quarterstaff, he is therefore not so distinctively of his age as his contemporaries in that time of hard hits, beef, blood, beer, and bone.

Robert Dighton's field of observation was wider and more catholic than the standpoint of his day,

of his day, great and original as his contemporaries were, and they carry on the great tradition in a manner never arrived at by any of the others. Robert Dighton was born in 1752 and died in 1814, he came into being at almost the same date as the first issue of *THE CONNOISSEUR*, and it is therefore eminently suitable that he should be received in the second issue of this paper. He lived in stirring political times, saw and noted many of the extraordinary extravagances of costume, saw the Macaroni flourish when he was twenty and the French "Zebra" mode, witnessed



A VIEW FROM TRINITY COLLEGE  
CAMBRIDGE.

BISHOP OF BRISTOL



A NOBLE STUDENT OF OXFORD.

LORD NUGENT

and his mind was not so exclusively in the groove of politics as were the minds of the rest, and his sense of line was more acute and restrained. This power of the economy of line descended to his son, whose manner was, however, more mechanical and far less sensitive; on some occasions, nevertheless, he equalled, and perhaps rivalled his father. Witness, for instance, the wonderful drawing of the head of Sir William Curtis in *A Member of the Corporation*. Dighton père's drawings are, from an artistic point of view, more admirable and more rare than any caricatures

the great stock tie in all its varieties, and although I do not know of any portrait by him of the great Beau Brummell, he must have noticed with interest the innovation of starch into the neckcloth, and the revived interest in artistic tailoring. The cult of clothes is so tremendously important to the caricaturist, that these remarks are very necessary, as it would be a much harder task for Dighton did he live to-day. To pin an individuality on to the tailor he would be forced with the rest of our caricaturists to invent collars for Mr. Gladstone and noses for Mr. Chamberlain.



Robert Dighton first exhibited when he was seventeen, at the Free Society of Artists, some small portraits in chalk, and he continued to exhibit from 1769 to 1773. In 1775 he exhibited at the Royal Academy "a frame of stained drawings," and in 1777 a *Conversation* (small whole lengths) and a *Drawing of a Gentleman from Memory*. At this time he was living in 266, High Holborn, from whence he moved to Henrietta Street, Covent Garden, in 1785, and afterwards to 12, and later to 6, Charing Cross, finally settling in 4, Spring Gardens, in 1810, where he died in 1814. The year 1795 finds a book issued by Bowles & Carver, of 69, St. Paul's Churchyard, called *A Book of Heads*, and in this collection Dighton proved his admirable qualities as a portrait etcher, and by its means established his reputation, which had already been enhanced by wonderful portraits of Mr. Christie, the auctioneer, and Kemble, the actor. It is remarkable to find a man so slightly tainted with the gross vulgarity of his age, and his few lapses into arch-grotesque are redeemed by the rectitude of the mass of his works. This same year—1795—was published a portrait of himself, carrying his book.

Now Dighton had the true instincts of a connoisseur, and himself collected prints, engravings, and etchings, and he—Rossetti-like—had no scruples in procuring matter for his collection by other means than fair. In 1794 Dighton visited the Print Room of the British Museum and struck up an acquaintance, ripening to friendship, with Mr. Belloe, an under-librarian. He made a present to Mr. Belloe of a portrait of himself and Miss Belloe, and continued to frequent the Print Room. On the occasion of these visits he carried, as was his custom, a portfolio, and unobserved, he plucked the prints from the Museum folios and transferred them to his own. In this manner he withdrew a number of prints, and it was not until 1806 that the thefts were traced to him.

He had abstracted a print of Rembrandt's *Coach Landscape*, the only copy possessed by the Museum, took it home, and made an excellent copy of it; this he took to Samuel Woodburn, the dealer, and sold it to him as an original for £10. Naturally Woodburn was delighted with his bargain, and showed it to a friend, who immediately pronounced it to be a forgery. An argument led to the pair of them going off to the Print Room of the British Museum to compare the print with the one they knew to be there. This led to the

discovery that the print had been stolen. The theft was easily traced to Dighton, and on his confession a number of others were found at his own home and also at Mortimer's and with Davis. So far as I am able to ascertain the culprit suffered no punishment, for the same year, 1806, saw him publishing a portrait of Mrs. Catalani in December, and early in 1807 numerous portraits, some dated from Oxford. The whole of his portraits were etched, printed, tinted by his own hand, and published by himself; his son's portraits were treated in the same manner, but were published by Thos. McLean, in the Haymarket. The father's prints are signed R. Dighton or Dighton. One doubtful print is signed Tom Quiz, one print also published by him is signed C. B., Esq. It is a portrait of the Duke of Somerset. The son's prints are all signed Richard Dighton, with a very few exceptions. Robert Dighton's elder son, Denis Dighton, was military painter to the Regent; he was born in 1792 and died in 1827. His work is of no importance. Those prints which Dighton took from the British Museum, and which were mostly recovered, may be easily recognised by the fact that he put his own mark on them—a D in a palette over a sheaf of brushes, they are nearly all by Rembrandt; in many cases he left his own copies of the prints in the Museum folios, where they still remain.

Robert Dighton's portraits embrace almost every profession and rank—counsel, officers of both services, actors and actresses, dons and undergraduates, sporting characters, dukes, and the King; his son published portraits of a great many city personages. A story remains to be told: an old gentleman entered a print shop one day and enquired the price of a portrait in chalks that hung in the window, he was told that it was priced at eight guineas, and the portrait was produced and taken from its frame for his close examination. Without more ado he produced the sum, tore the portrait into pieces and threw it on the floor, saying that he did not wish his father to be remembered for ever as a person who looked like a three-bottle baboon. The head in chalks was by Dighton. A like story is true of the late Sir Henry Irving; he was leaving his old chambers, and in the course of weeding out he found in a cupboard a portrait of himself by a now famous painter, this he put his stick through, saying to his servant that he "had no intention of going down to posterity as a ridiculous object."

Among the many portraits, the following are of



MR. WILSON



A FIRST RATE MAN of WAR,  
taken from the DOCK YARD PLYMOUTH.

ADMIRAL YOUNG



MEMBER of the COT

SIR WILLIAM CURTIS



MR. W. FARREN  
as Sir Peter Teazle

MR. W. FARREN AS "SIR PETER TEAZLE"



## *The Connoisseur*

noteworthy interest, and will give some idea of the range of the father and son :—

Lord Allonby, called "Going to White's."

Mr. Alsop, called "The Mirror of the Times."

The Duke of Argyll.

Major Ashurst, of Portsmouth.

Hughes Ball, called "The Golden Ball."

Dr. Francis Barnes, of Peter House, Cambridge.

Baxter, Livery Stable Keeper at Cambridge.

John Bellingham, portrait taken at the Sessions, Old Bailey, May 15th, 1812.

Frederick, Fifth Earl of Berkeley, "Taken on the Steyne at Brighton."

Mr. Bobart, The Coachman of Oxford.

General Bolton, "A View of the Horse Guards."

John Braham, as Orlando.

George Astwell, First Marquis of Buckingham.

Sir Francis Burdett, of Foremark, Derby.

George Byng, called "Poodle Byng," who was prominent in causing the first use of gas in the House of Commons.

Madame Catalini, the singer.

Elizabeth Fry.

James Christie, the Auctioneer.

Colonel Cooke, called "Kangaroo Cooke," the second for Dandy Raikes in his proposed duel with Lord Brougham.

Sir David Dundas, Governor of Chelsea Hospital.

Prince Esterhazy, Austrian Ambassador.

William Farren, actor, known as "The Cock Salmon." His second wife was Miss Faucit.

Ellen Farren was his granddaughter.

Charles James Fox.

George the Third.

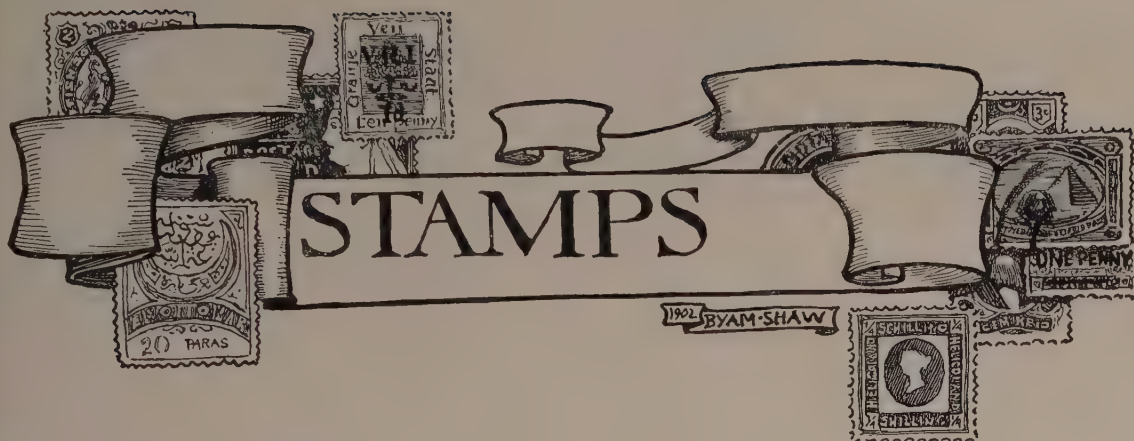
William, Duke of Gloucester, called "Slice."

William Wyndam, Lord Grenville.

Richard Tattersall, founder of Tattersall's, called "Old Tatt."

Stephen Kemble, the actor who played Falstaff at Covent Garden without padding; he weighed 18 stone.





## Stamp Notes

By William S. Lincoln

THE novelty of the month is a strange and unaccountable issue of four stamps emanating from Grenada. These take the place of the King's Head stamps which were withdrawn on January 1st, and are no longer on sale. As the King's series only appeared on the multiple CA paper a few weeks before the advent of this new issue, they must become rare.



The new type represents the flag-ship of Columbus' fleet, "La Conception," in sight of the island of Grenada, with motto beneath: "Clarior

e tenebris." It is a pretty stamp, though perhaps the design is somewhat crowded, is on multiple CA paper and perforated 14. No other values in this design are to be issued. The colours and denominations of the series are as follows:—

1/2 penny,	green,	watermark,	multiple CA.
1 "	red	multiple CA.	
2 "	yellow	" "	
2 1/2 "	blue	" "	

Tunis is bringing out a very elaborate series, of which some of the values are now to hand. So far there are four designs for the set, and other types are, so it is understood, to be used for the

additional values. They are attractive stamps, printed on unwatermarked paper and perforated 14 by 13 1/2.

The designs for the 1 to 5 centimes show a picture of the Kairouan Mosque at Tunis with two Moors in the foreground; the 10 to 25 centimes represent two horses drawing a plough, with distant view of a Mosque and town; the 35 to 75 centimes show the ruins of Hadrian's Aqueduct; and the 1 and 2 francs a War Galley. On all the designs will be found the initials R F (Republic Française) and the star and crescent. The colours of the issue are as follows:—

1 centime,	black on buff,	Kairouan Mosque.
2 "	brown on brown	" "
5 "	green on green	" "
10 "	rose,	Plough.
15 "	lilac on mauve	" "
20 "	brown on bistre	" "
25 "	blue on grey	" "
35 "	green and brown,	Hadrian's Aqueduct.
40 "	chocolate and red brown	" "
75 "	brown and rose	" "
1 franc,	rose and brown,	War Galley.
2 "	bistre and sage	" "

In continuation of my notes last month of the changes now proceeding in the stamps of Australia, the pictorial stamps of Tasmania are now to hand on the new "Crown and A" paper, which is to







be generally adopted for the Australian Commonwealth. They are printed in lighter shades than the preceding issue—the plates begin to shew signs of wear. They are perforated 12½.

The set consists so far of the following values :—

- 1 penny, carmine, Mount Wellington.
- 2 " lilac, Hobart.
- 3 " brown, Spring River, Port Davey.

Two more values from Western Australia have arrived in addition to the 5d. olive yellow noted last month, which was watermarked V and Crown, but these two denominations are on the new Crown and A paper, so evidently we may expect some more on this, the new, Commonwealth paper.



They are perforated 12½, and are very poor specimens of printing, the 1d. value being especially rough. The values are :—

- 1 penny, rose carmine, watermark, Crown and A.
- 2 " yellow " "

Victoria contributes a 2d. stamp on this same paper, of the old type, and in a slightly different shade. It seems strange to be able still to note new issues with the portrait of our late Queen, but evidently the colony of Victoria does not mean to change the design of her stamps for some time to come. We have, therefore, to list :—



- 2 pence, mauve, watermark, Crown and A.

With all the sudden changes of type and watermark that the Australian Colonies are

indulging in at the present time, it behoves collectors to be quick to complete their collections of these interesting new issues as soon as possible. There is no doubt that a few years hence will see some of these "lightning change stamps" at a considerable premium.

Guadeloupe stamps are now issued in two designs, although others are to make their appearance shortly in other types. The two little pictures we now have are rather pretty, but would look better if printed in two colours. The 1 to 15 centimes show a view of the sea-coast of the island of Guadeloupe, with a border of tropical fruit; the 20 to 50 centimes a view of the interior of the island, with mountains in the distance, with a magnificent broad road running towards them, which would apparently be a perfect paradise for the motorist. They are perforated with the



usual French machine and register 14 by 13½. The colours of the set are as follows :—

- 1 centime, black on blue. View of Sea-coast.
- 2 " brown on cream " "
- 4 " brown on greenish " "
- 5 " green " "
- 10 " red " "
- 15 " mauve " "
- 20 " red on green. View of Interior.
- 25 " blue " "
- 30 " black " "
- 40 " vermilion on cream " "
- 50 " sage on cream " "



A new King Head stamp is to hand from Gwalior surcharged "Gwalior Service" in native inscription. It is printed on the deep grey shade of the 3 pies Indian stamp.

- 3 pies, grey, surcharged "Gwalior Service."



## The Earliest Known Paintings on Cloth By Robert de Rustafjaell, F.R.G.S.

THE paintings represented in the photographs which accompany this paper belong to that period in which the art of Egypt reached its highest standard, about the XVIIIth dynasty, and their age is, therefore, roughly 3,500 years. They were found last summer at Deir El-Bahari, in the neighbourhood of Thebes, a region where British and other archæologists have done a good deal of excavations of temples and tombs in recent years. The subject is very similar in all three—the goddess Hathor being adored by several male

and female figures—and the linen cloth upon which they are painted has had worked into the upper selvages, after manufacture, looped fringes in which bits of suspending string are still intact in No. i. They were probably used, therefore, as Gobelin Tapestry is used in modern times, to hang upon walls. For these reasons, and from names contained in the hieroglyphics, it is supposed that they originally adorned a temple or an offertory shrine in the tomb of a family of some considerable power and distinction.



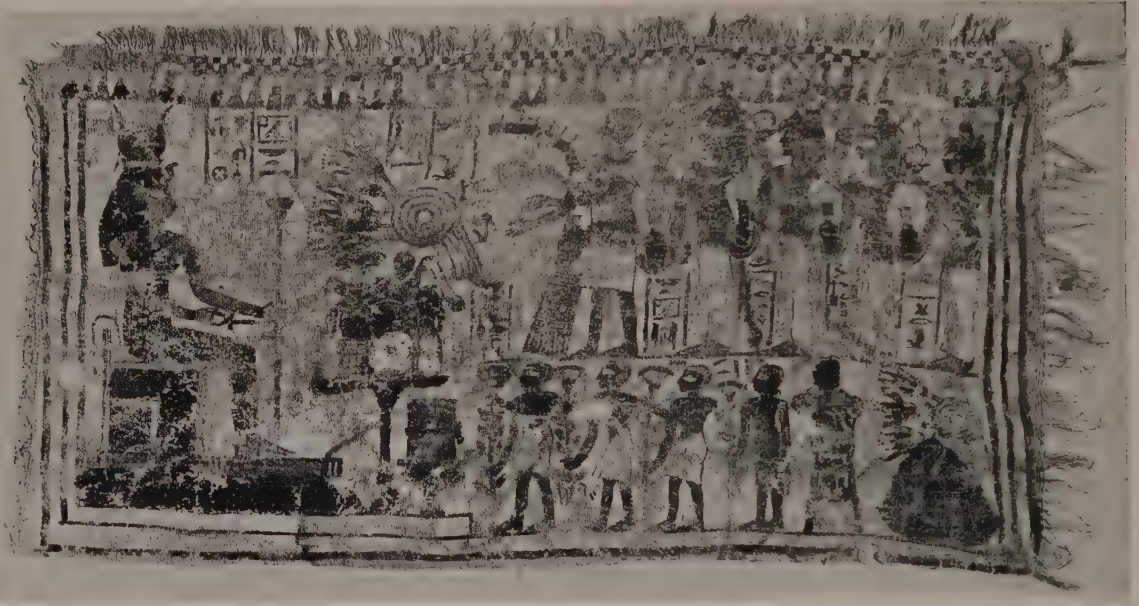
NO. I.—EARLY EGYPTIAN PAINTING ON CLOTH: SACRIFICE TO HATHOR



It may be mentioned in passing that among the discoveries of Messrs. Naville and Hall (see their Catalogue of Exhibits from Deir El-Bahari, 1904-1905) occurs the name of one artist, Mertisen, of the reign of Neb-hapet Rā Mentuhetep, the earliest known name of an artist in Egypt, and the only one specially attached to this region; but this date, although it connects him with the king represented in one of these paintings, is earlier than that of the actual execution of them by a thousand years, or even, if the computation of

upon cloth, and indeed what have hitherto passed for the earliest of all known and existing paintings upon cloth, belong to a time relatively modern, well within the Christian or Coptic period (about the first century), and are separated from these by about sixteen centuries.

Most modern writers on Art agree in placing the origin of sculpture in Egypt, but that of painting remains a matter of controversy. Some assign it to Egypt or Babylonia, others say the Greeks invented it. In reality, however, the



NO. II.—EARLY EGYPTIAN PAINTING ON CLOTH: SACRIFICE TO HATHOR

Professor Flinders Petrie be followed, by considerably more.

As to the character, however, of any earlier attempts at paintings, except upon objects of clay or wood, walls, papyrus, etc., we know practically nothing at all, either in Egypt, where the dryness of the climate has preserved so many antiquities, or elsewhere, nor are there known to be existing any paintings upon cloth coming from a time earlier than the pictures now to be described, nor indeed from a very long period afterwards. For if we except mummy wrappings, certain fresco paintings, cartonages and wooden coffins in which woven fabric is used as a preservative of the stucco, and a few Greek fragments from Kertch in the Crimea, hereafter to be mentioned, the next in date to these of all known paintings

question may be ignored, inasmuch as drawing was known to the most primitive peoples, and the creative principle underlying art must have developed independently at different places and periods of the world's history.

It is impossible, however, to believe that the art of picture-painting upon canvas, which had thus developed in Egypt at the time when these works were executed, died in its vigorous infancy during the XVIIIth dynasty, and that the immense interval which divides them from their surviving successors can be explained except by the destruction of those which were painted in the intervening centuries. It is true that the revolutions which commenced in Egypt about the eleventh century B.C., and subsequent raids and invasions in the eighth and later centuries by Nubians,

## *Earliest Known Paintings*

Syrians and Persian barbarians of iconoclastic habits must have done much to annihilate art and progress, as well as to destroy by fire and sword such works upon fragile material as were not previously buried in tombs or under débris of buildings; but the analogy of the allied arts is enough to show the progress which must have been made in painting in the classical world during this long period. Moreover, on the transplantation of civilization to Greece we have definite records of the extent to which painting, as well as sculpture and architecture advanced, although the actual works of the Greek painters are lost. In its earlier stages Greek painting, upon whatever material, might be expected to resemble the decorative style of vase-ornament, a conjecture which is absolutely verified by the discovery, mentioned above, of some fragments of the cover of a sarcophagus (*παρapéτασμα*), Greek work of the fifth century B.C., near Kertch, the ancient Panticapaeum, in which this style is well seen. Afterwards, as it progressed, we learn from Pliny and others that the representations of shadows, and greater softness of expression, and the effect of movement, were successfully developed, till the imitation of Nature was held to culminate in the famous curtain of Parrhasius, B.C. 400, a work so realistic that it actually deceived the painter Zeuxis, whose own work had been sufficiently life-like to deceive animals. The prices, moreover, which Plutarch and Pliny record as obtained by such painters as Nicias, Timomachus, Melanthius and others for a single work ranges as high as from sixty to two hundred talents (£12,960 to £43,200).

For the perpetual preservation, however, of perishable and fragile materials, the conditions of climate in Greece, Italy, Crimea, Assyria, and Asia Minor are so unfavourable that, except where something has been saved for us by the paradoxical agency of earthquakes or volcanic outpourings, it is to Egypt that we must chiefly look for fresh discoveries, and there perhaps some yet unripped tomb or temple shrine may reward a fortunate explorer with the means to bridge over the gap of so many centuries.

A fundamental difference, no doubt, distinguishes Egyptian from Greek art in so far as the motive force of the former came from authority, the temples and tombs to be decorated being, as we are led to suppose, under the exclusive control of high ecclesiastical officials, with whom tradition was paramount law, whereas, in Greece, art developed freely and was practised for its own sake.

None the less the pictures now in question retain their unique importance as the only known starting-point of painting on canvas, apart from their actual artistic merit and independently of the interest attaching to their great antiquity.

The first, and best preserved, represents seven upright figures turned to the left, carrying bunches of grapes and flowers. According to the conventions which are necessarily adopted in the absence of perspective, the attitude of the male figure who stands foremost may be taken to represent that which those who follow are about to take up in their turn. He seems to have deposited as an offering the lotus flower which he has been carrying, and stands, with both hands raised and palms turned towards the goddess in the attitude of adoration, as is the practice of Arabs in their devotions at the present day. He wears, like the other male figures, a plain loin cloth, but has no ornaments. The costume of the ladies is graceful in its extreme simplicity. A loose-hanging white garment depends from the shoulders, but is shaped at the waist to show the figure to advantage, and there is some attempt at a train. The head-dress is of the XVIIIth dynasty fashion. It consists of a long, curly black wig, covering the ears and encircled at the top by a coloured snood. The general effect is not unlike the modern style of tiring the head of Georgian ladies in the Caucasus. Some of the figures display much grace both in dress and posture, and the representation, although conventional, shows in this respect distinct traces of an effort at naturalism. Facing them in the sacred bark, richly canopied and surrounded by papyrus rising out of the Nile, stands the goddess Hathor in the shape of a cow suckling a kneeling figure resembling that of King Neb-hapet Rā Mentuhetep of the XIth dynasty, who is also depicted upright in front of the goddess. The King's cartouche and the title of the goddess appear above the bows of the bark, and the other hieroglyphics refer to the subject of the painting itself and personal names. The whole is beautifully ornamented in a variety of very brilliant pigments, blue and red predominating, and wax is apparently used in the composition of the colours. The following is a translation of the hieroglyphics :—

“Hathor the Lady of Heaven in the midst of Thebes.”

“The good God Neb-hapet Rā.”

“Adoration to the Lord of the two Lands that He may grant eternal life, prosperity, and



health to the Spirits of the favourites of Hathor : Tha-Nafer, his sister the Mistress of the house Meri-Nubet, his mother Sont, his son Hui, his son . . . . . , his own beloved son Mahui, and her beloved daughter Thet-Amenti."

King Mentuhetep Neb-hapet Rā, as we have seen, preceded the XVIIIth dynasty by considerably more than a thousand years, but was traditionally held, for a long time after his death, to be a medium of devotion between the people and Hathor, who was the tutelary goddess of Deir El-Bahari. The painting measures 18 by 13 inches.

Nos. ii. and iii. must have been equally well executed, but when discovered were crumpled up like a handkerchief in use, and in a state of semi-

obliteration. No. ii. represents the goddess Hathor seated on a throne, and being adored by several figures headed by one playing on a harp. Some of the names mentioned are Sen-Nefer, Tha-Nafer, and Sitsegar (the daughter of Mersegar the goddess of the Necropolis of Thebes). It measures 22 by 12 inches. No. iii. is smaller than the others, and here again the goddess appears in the shape of a cow. The names Pashadu and Tha-Hathori are faintly discernible, as only traces of the hieroglyphics are preserved. Its size is 15 by 18 inches.

The writer was fortunate enough to light upon the paintings during his travels last summer in Egypt, and has now lent them to the Victoria and Albert Museum, South Kensington.



NO. III.—EARLY EGYPTIAN PAINTING ON CLOTH : SACRIFICE TO HATHOR







OLEANDERS, LAGO D'ORTA, BY ELLA DU CANE  
FROM "ITALIAN LAKES," BY RICHARD BAGOT  
(A. & C. BLACK)

## Forthcoming Books

IN celebration of the Tercentenary of the birth of Rembrandt, Mr. Heinemann announces a memorial of the artist, which is to be published simultaneously in England, France, Germany and Holland. It will contain forty "Rembrandt" photogravure reproductions of the finest pictures of Rembrandt, and there will be in addition facsimile reproductions of a number of his drawings, with accompanying text by Emile Michel, whose biography has long been the standard one on Rembrandt. The publication will appear in fortnightly parts, and will be completed in time for Rembrandt's birthday, July 15th, 1906.

A BOOK projected upon wholly new and original lines, which will prove of interest to every picture-lover, connoisseur and student, is *The Education of an Artist*, by C. Lewis Hind. It tells how Claud Williamson Shaw, casting about for a way to express his temperament, decided upon painting; how he studied art in Cornwall and in the Paris studios; how he travelled all over the Continent studying the pictures of the world in pursuit of his art education, and how in the end the true awakening of his temperament began, and he discovered that his education was but beginning.

The volume is profusely illustrated by photographs of the pictures and sculptures that stirred, stimulated, pleased or annoyed him in London, Paris, Rome, Berlin, Brussels, and elsewhere, together with his experiences as an art student in Paris. Messrs. A. & C. Black are the publishers.

FROM the pen of Doctor Richard Garnett is to come a History of the British Museum, which Messrs. Duckworth are to publish. From no better hands could such a work emanate, and connoisseurs will eagerly await its appearance.

DESPITE the numerous works on furniture that have appeared during the past few years, another is announced for early publication. This latest work by Mr. R. S. Clouston, whose writings are so well known to the readers of THE CONNOISSEUR, will be published by Messrs. Hurst & Blackett.

*Monumental Brasses in the Bedfordshire Churches* is the title of a work by Miss Grace Isherwood, to be published very shortly by Mr. Elliot Stock. It will be written in a popular style, and meet a long-felt need in bringing before residents in Bedfordshire an account of the brasses of their own county. The names of Churches in Bedfordshire which contain brasses will also be given in the work. It will be illustrated by Miss Kitty Isherwood from rubbings by the authoress.

WRITTEN in a popular style, Messrs. Constable are issuing immediately a short history of Italy, by Mr. Henry White Sedgwick, covering the long period from 476 to 1900. The same firm also have in the press a translation from the Italian in two volumes of a Florentine history of Signor Niccolo Machiavelli. The translation is the work of Mr. Ninian Hill Thomson.

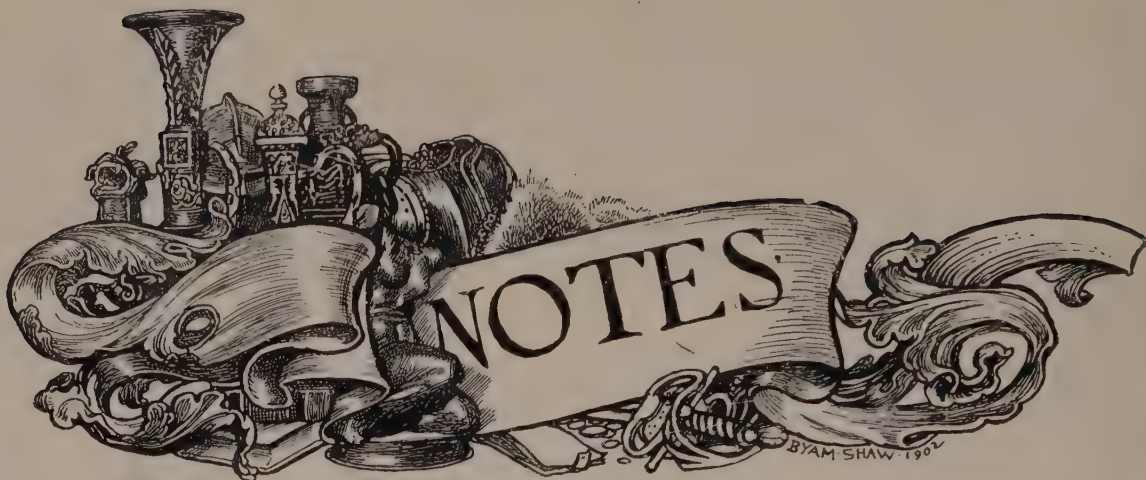
MESSRS. A. & C. BLACK have in the press a work in four parts, entitled *English Costume*, painted and described by Dion Clayton Calthrop. Each part will contain 16 to 21 full-page illustrations in colours, and many illustrations and diagrams in the text.

It is to every kind of historical student that this book is addressed, especially to those who endeavour to make dry bones of history live—the author, the artist, and the actor. It is also for all who take an intelligent interest in history, and who would wish to see the shifting panorama of men move before their eyes in the right colours and clothes.

The history of clothes has been traced, reign by reign, from William I. to George IV., and as many elaborate and exhaustive works have already been written on military and ecclesiastical clothes, this volume is confined to civil clothes. Each reign has a chapter to itself.

HAVING just issued *English Water-colour Painters*, by Mr. A. J. Finberg, Messrs. Duckworth are now preparing an art work by Mr. W. D. McKay, R.S.A., which treats of the Scottish School of Painting. A feature of the book will be the fifty illustrations of examples of Scottish art.





THE accompanying illustration shows a little-known, but magnificent, ewer in the National Museum at Copenhagen. Its history can be traced to the year 1559, when records state that it was offered to Frederick II. by an inhabitant of Dittmarsch, on the surrender of the town. Probably this is but a polite way of stating that it formed part of the royal conqueror's loot. Later, it was presented to the Mariekirke of Helsingör (the Elsinore of *Hamlet*), and from there passed to the Copenhagen Museum.

It is a remarkably fine piece of silver work, decorated with *basse-taille* enamel. The workmanship is probably Burgundian, and the date is certainly earlier than 1350. The ewer stands ten inches high, and there are few pieces as fine in our own Museums, perhaps the only one to surpass it being the famous "St. Agnes cup," of gold with *basse-taille* enamel, in the British Museum. At South Kensington is a French cruet of rock-crystal with silver-work of much the same period and design, the treatment of the ornament on the base and the

enamelled handle presenting many points of similarity. Some remarkable *basse-taille* work occurs also on a French crozier at South Kensington dated 1351.

My attention was drawn to this fine object of art by my kind friend Dr. Fowler, who knew my

interest in the early history of golf as displayed in picture and print. Round the top of the ewer, which is hexagonal, are represented various games, one compartment showing two men playing some game with curved clubs and a ball. In the panel below, one of the players marches home, club on shoulder. The game is probably that known as "crosse," which documentary evidence proves to have existed in France before 1300. It was played by two or more players, each with a separate ball striving to reach a given goal in fewest strokes—in which variety it is the ancestor of golf; or it was played by two players, or two sides of players, each endeavouring to gain the other's goal in the manner of modern hockey. "Crosse" means simply a curved club, and the word still survives in "Lacrosse," a game of quite a different nature from that here depicted. The



FOURTEENTH CENTURY EWER

## Notes

club here used is plainly the forebear of the modern golf club and hockey stick. A "Book of Hours" of the Duchess of Burgundy, at Chantilly, contains several miniatures depicting forms of the game, and shows how the crosse both retained its hockey stick form and also developed into a club like that used in golf, head and shaft being formed separately. This "Book of Hours," however, is more than a century later than this Copenhagen ewer, which is of great historical interest as a record of one of the games of our ancestors, quite apart from its artistic value.

In view of this fact, connoisseurs of silver and enamel must pardon my having chosen for reproduction a view of the ewer which does not display its actual design to the best advantage.

—MARTIN HARDIE.

THERE is fashion even in nutcrackers. A hundred years ago these aids to indigestion invariably took a grotesque form in wood, in which the jaws of some mythical beast, or rude caricature of some more or less popular public man, served as levers to separate shell and kernel. Often the carver seized upon some passing event to illustrate his art, a fact which enables us, probably, to date the unique specimen photographed herewith as somewhere in the neighbourhood of the latter part of the 18th



ANTIQUE NUTCRACKER

century, when the bloody events of the French Revolution were still fresh in men's minds.

The head of the nutcracker, presumably that of a Pulcinello, is adorned with the Phrygian cap of liberty, and contains behind a large cavity into which the condemned nut is thrust. By screwing home the handle, the operation is complete. This screwing, by the way, is accompanied by a peculiarly piercing, squealing noise, which sets latter-day teeth on edge.

THE illustrations given below represent the front and back of a silver ticket which bears a strong resemblance to the season tickets issued

from about 1732 to 1751 by the managers of the Vauxhall Gardens.

A Silver Ticket, probably of Vauxhall Gardens

Several of these tickets are preserved in the British Museum, and Mr. Warwick Wroth, of the Coin and Medal Department, has described fifteen varieties which he assigns to the above-mentioned period (*The Numismatic Chronicle* for 1898, vol. xviii., page 73).

The above ticket is very like those described by Mr. Wroth, but the design is different from any of them, and it appears to be a new and unpublished variety.

On the front are two draped female figures, the one on the right standing and giving money to a seated figure on the left.



SILVER TICKET



The seated figure wears a laurel wreath, holds a lyre, and places her left foot upon a footstool. Beneath is the legend VEREOR NE ULTIMUM.

The back of the ticket is engraved "Mr. Arundel," no doubt the name of the holder. There is no date and no number on the ticket.

Mr. Wroth remarks of these tickets of Vauxhall Gardens that they are not the least attractive and are certainly amongst the rarest relics of this once famous resort of pleasure-seeking Londoners.

UNLIKE the receptacle employed by Europeans for the "divine weed," the Japanese smoker's pouch, if by such a name it may be called, is a thing of artistic merit, if not beauty. That shown in the photograph is in the possession of Mr. F. Ainsworth Bodger, of Leytonstone. The tobacco vessel is carved in the rough resemblance of a Swiss cowbell, in a coarse-grained but light wood. Set into it, and held in place by a cord attached also to the girdle stick and pipe holder is a grotesque face done in a heavy, close-fibred red wood. The pipe, heavily silver-mounted and chased, is of bamboo, and the bowl probably holds sufficient for three draws, certainly no more; but the Japanese is never an excessive smoker. The girdle stick, by which the whole apparatus is carried, contains a slot into which the pipe fits when not in use, and is carved with real Japanese taste.

THIS is an age of revivals and resuscitations—religious, political and literary. Of these last, the book before us is a notable instance. for the *Recollections of the Events of the Years 1766-1833*,



JAPANESE TOBACCO POUCH



"PERDITA" ROBINSON  
(FROM "A BOOK FOR A RAINY DAY")

by John Thomas Smith, first published in 1845 (twelve years after the death of their recorder), have not been re-issued since 1861, *i.e.*, for more than forty years; and to this period must be added another century ere their author first saw the light, he having been born in a Hackney coach on the evening of June 23rd, 1766. The book, therefore, is an old book, and the thanks of its present readers are due to both its new editor and publisher for thus rescuing it from oblivion.

"Can these dry bones live?" Aye, not only so, but they have taken on such a new and glorified form, that it is doubtful whether the original progenitor would recognise his offspring in its present rejuvenated state; any more than he would realise that the streets and squares, whereof he discoursed so discursively, are still represented for the

## Notes

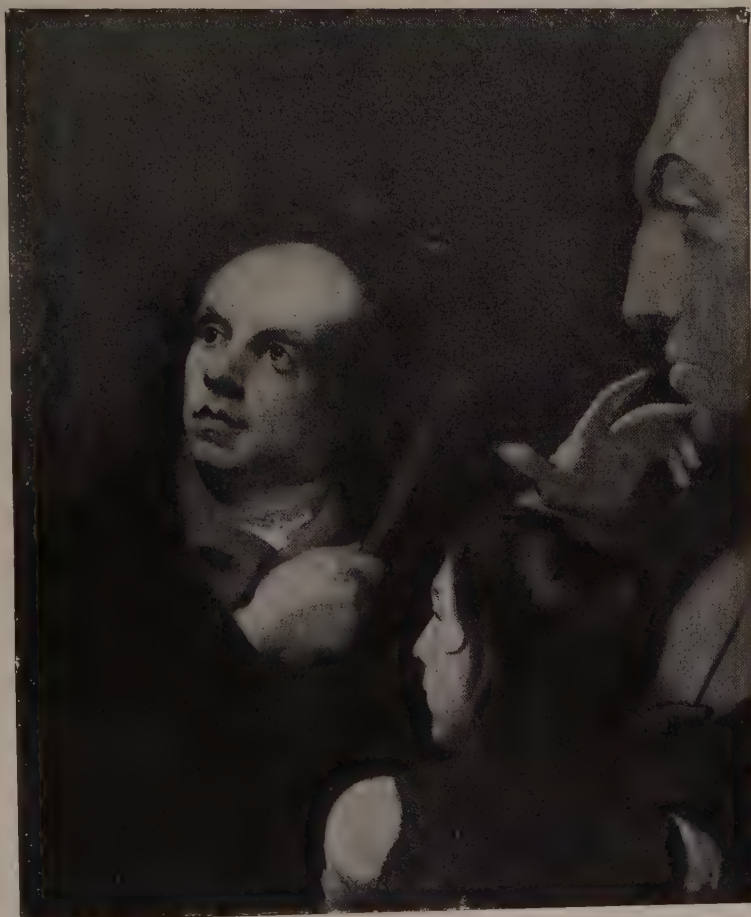
most part by the same names as when he walked and talked and "had his day." Men and the times are new, but the acres and the manners herein described are old; whilst it is a curious reflection that reverence for the antique in art and topography not only remains, but increases in these later irreverent days of rush and jostle.

This posthumous child of an old man garrulous is full of gossip and interesting reminiscences of

men and places; it should have an extensive sale, for it appeals to many; not only to the devout lover of old London, but to him who never tires of anecdotes concerning the former dwellers therein; also to all those who cannot read too often or too much about the Art, and the Artists, the Actors, the Musicians, and the Writers of the latter half of the eighteenth century. For all such students of "the days of long ago" a feast is spread for their delight, by John o' London, who, by his additions, annotations and "illustrations" (in the old sense of that word) has fully justified the assumption of his *nom de plume*. To him, therefore, we tender our sincere congratulations on his powers as a "resurrectionist"; his work has manifestly been laborious, yet a labour of love; he has again demonstrated that his knowledge of London is, like that of Sam Weller, both "extensive and peculiar." His notes, though numerous — numbering nearly

500—are brief and to the point; his preface, together with the introductory biographical sketch of his author with the plebeian name, are admirably instructive, yet possess the "nothing too much" of true philosophy. The small book in the brown cover has thus been almost as marvellously "translated" as was Bottom the Weaver; enlarged and improved by pictures, notes and indices, it has become (in 1905) "a joy for ever" to its appreciative readers; it is now "A Book for (not only) a Rainy Day," but for any and every day. Were we to adopt the modern fashion,

we should extract "tit-bits" as samples of the fare provided; but we prefer that our readers should select for themselves. Time and space would fail us if we were to attempt to mention a tithe of the list of contents; but if you would make, or renew, acquaintance with Old Nollekins, the sculptor, with Dr. Johnson, Sir Joshua, Burke, Garrick, or his vivacious and long-surviving widow; if you would dream again of the fair Perdita or Mrs.



JOHN FLAXMAN, R.A.

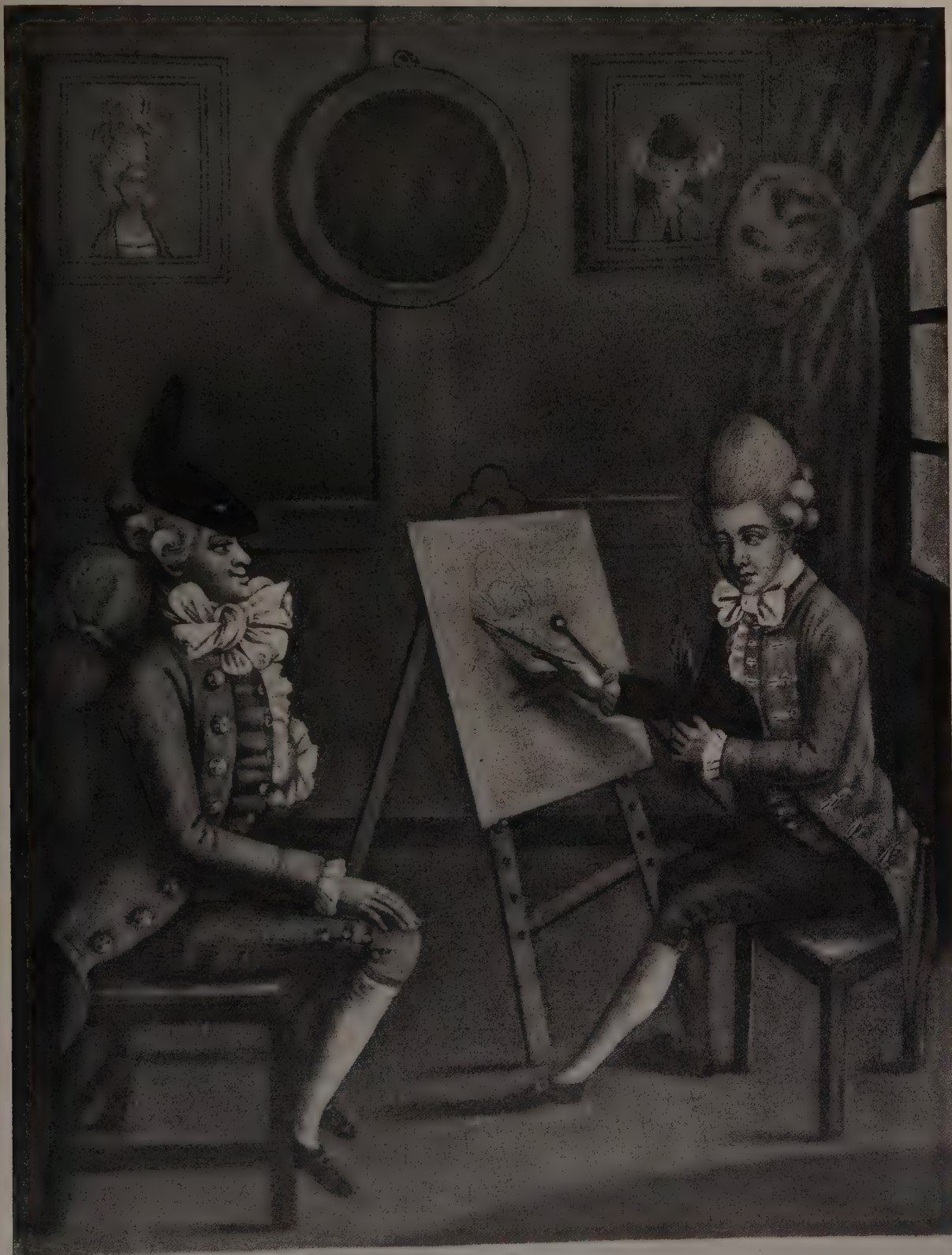
(FROM "A BOOK FOR A RAINY DAY")

Abington; if you desire a picture of Marylebone Gardens, the Field of the Forty Footsteps, Tottenham Court Road, the delights of Islington and Exeter Change, the Chelsea Bun House or Bartholomew Fair, you should take for your guide, philosopher and friend Mr. Wilfred Whitten, who will show you round St. Giles' and Tyburn, Chelsea and Marylebone, with the ghostly but comforting companionship of John Thomas Smith, whose homely face confronts you as you read the "Reminiscences" to which he gave so quaint a title.





The PAINTRESS of MACCARONI'S.



The MACARONI PAINTER, or BILLY DIMPLE fitting for his PICTURE.

Printed for Bowles & Carver, Map & Print-Sellers, No 69 in St Pauls Church Yard, London





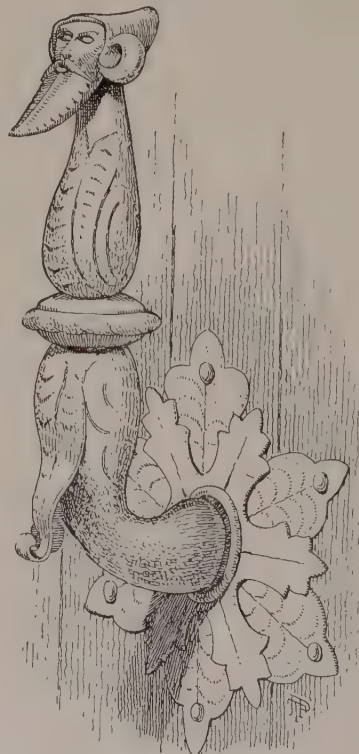
AN ARMORIAL CHINA TEA-SERVICE WITH ARMS OF THE FAMILY OF CAMPBELL OF CRAIGNISH  
IN THE POSSESSION OF MR. J. TAVENOR-FERRY

THE armorial tea service, of which we here give an illustration, is of Oriental manufacture, and decorated in the Lowestoft manner

An  
Armorial  
Tea Service

with bunches of flowers and swags, delicately painted, inter-mixed with a good deal of gilding. The armorial bearings, which are repeated on every piece, are of a very elaborate character, the tricking being moulded deeply in the paste, thus shewing that the whole service was purposely made for its eventual owner. The arms are:—A shield gyronny of eight, *or* and *sa.*, suspended from the mast of a lymphad, *sa.* Crest: a boar's head erased ppr. Motto:—*Fit Via Vi.* The Crescent, borne at fesse point on the shield, is doubtless only a mark of cadency. The arms appear to belong to the family

of Campbell of Craignish, County Argyll, a family now extinct; and the date of the china may be assigned to the middle of the eighteenth century.



DOOR HANDLE, ULM MINSTER

THE great Minster Church of Ulm is one of the finest

of Gothic build-  
ings in South  
Germany; and  
it contains a

wealth of architectural furniture in its *Sacramentshaus*, the font and its canopy, the pulpit, and, above all, the wonderful wooden stalls carved in 1469 by Jörg Syrlin, with the remarkable series of life-sized heads of Sibyls and Sages arrayed in the fashion of the sculptor's own time. A great deal of beautiful metal work also still remains about the church, and the example we give here of a door handle is a beautiful specimen of late German wrought and chiselled ironwork.

THE third and fourth volumes of Mr. Graves' useful work carry the record from William Eadie to William Lawranson. The latter name marks the completion of the half-way stage. Now that so substantial a portion of the book is issued, its value becomes more and more apparent. It is gratifying to know that its financial success is already ensured. Already it has become an indispensable work of reference, and is more useful to the general student than a waggon-load of biographies.

In each of the two volumes the titles of considerably over 20,000 exhibited works are given, the production of nearly 2,000 artists. Of these latter many are well known, but there are numerous others with lengthy records whose names only an expert could recall without difficulty. It may be hoped that Mr. Graves' colossal work will rescue some of these from an ill deserved oblivion. Even Academicians and Associates are amongst the number. Thus Edwin Edwards, A.R.A., is now only remembered for his continuation of Walpole's *Anecdotes of Painters*, yet his record of over 100 exhibited works might suffice to keep his memory green. Joseph Farrington, R.A., contributed 83; George Gerrard, A.R.A., 215; Edmund Garvey, R.A., 125, yet the best of them has scarcely earned a dozen lines of biography in Bryan's Dictionary.

Among the better known names are those of two Presidents of the Academy, Sir Charles Eastlake and Sir Francis Grant, neither of whom can be said to have added lustre to their office from the artistic standpoint. Eastlake was so occupied with his duties as Keeper of the National Gallery that he held the Presidency for the ten years 1855-1865 without contributing a single picture to the Exhibition, while Grant, though a prolific exhibitor and the fashionable portrait painter of his time, is now almost forgotten. Another frequent exhibitor is the veteran Academician, W. P. Frith, who first contributed in 1840, and with a few brief intervals has shown on every occasion since. P. G. Hamerton, the well-known art critic, made a solitary appearance with eight etchings in 1867.

The record of Gainsborough is undoubtedly the most interesting in the third volume, and Mr. Graves has evidently devoted great care to the identification of his portraits, only a few being left without names. He has perhaps in one or two instances followed his authorities a little too closely for correctness; thus the alternatives given for the picture No. 148 in the exhibition of 1780, Mr. Crossdell or Mr. George Coti are evidently misreadings for Mr. Crossdale or Mr. George Coyte, the portrait of the latter gentleman being considered so true to nature that it was known as "Coyte alive." In the picture No. 33 in the same exhibition, there is hardly any necessity to give Fosset as an alternative to Gosset, as the latter is palpably the right reading, the gentleman in question being a clergyman and a well-known book collector.

In No. 189 Mr. Bute is evidently a printer's error for the Rev. Henry Bate, nicknamed the "fighting parson," who subsequently assumed the name of Dudley, and was created a baronet in 1813.

Mr. Graves might with advantage have added engraver to his description of Thomas Hardy, he being better known in the latter rôle than as a painter. It would also have been as well to have stated that Harlow's picture of *The Court for the Trial of Queen Catherine* was a portrait group of the Kemble family.

The most celebrated name in the fourth volume is that of John Hoppner, R.A., who contributed 165 exhibits between 1780 and 1809. Other well known portrait painters are Henry Howard, R.A., and John Jackson, R.A., the former being represented with 258 pictures and the latter with 145. Another interesting name is that of Frank Holl, R.A., who, until his portrait of Samuel Cousins, exhibited in 1879, appears almost wholly as a genre artist. The success of this work transformed him into the most fashionable portrait painter of his day, and the rest of his life may be said to have been a continual struggle to carry out the commissions with which he was overwhelmed, until hurried to a premature grave through overwork.

Mr. Graves is thoroughly at home in the list of Sir Edwin Landseer's exhibits, as his wonderfully complete catalogue of this painter's works, issued thirty years ago, is still the standard book on the subject. Of the more modern men, J. C. Hook, Professor Von Herkomer, C. Napier, Henry and Colin Hunter, all have extended lists. The name of Hunt is a familiar one in the art world, two of the most famous artists bearing it, both having the Christian name of William. Of these William Holman Hunt is a fairly regular contributor from 1846-1874. He stopped sending at the latter date as a protest against his treatment by the Academy. The other William Hunt, the water-colour painter, is not very readily identified under his full name of William Henry Hunt, R.A., of Amsterdam, though the latter distinction was a source of great pride to the artist. William Hazlitt, the well-known critic and writer, appears as W. Hazlitt, miniature painter, his contributions numbering two only, while those of his less celebrated brother, John, occupy a couple of closely-printed columns.

The volumes, like their predecessors, are wonderfully free from errors, and Mr. Graves may be congratulated on having completed in such a satisfactory manner so substantial a portion of his work.

FOR reference to the two full-page illustrations of *The Paintress of Maccaronis* and *The Macaroni Painter*, refer to Mr. J. Grego's article on "The Collection of Humorous Mezzotints," pp. 177 to 180, Vol. X., November, 1904, of *THE CONNOISSEUR*. Needless to say, the illustrations refer to Richard and Maria Cosway.





ERCOLE I. D'ESTE



BY LUDOVICO CORADINI

IT is scarcely surprising that the very limited edition of the first volume of Mr. L. Forrer's numismatic standard work was exhausted before publication, so that Messrs. Spink & Son, Dictionary of Medallists of Piccadilly, have thought it advisable to issue a revised edition of this *Biographical Dictionary of medallists, coin, gem, and seal engravers, mint-masters, etc., ancient and modern, with references to their work, B.C. 500—A.D. 1900.* For it is not too much to say that this handsome

publication stands alone as regards completeness and thoroughness of research, and will be indispensable to every serious student of numismatics and glyptic art. The additions to this second edition comprise over 100 pages and some 50 illustrations, and include about 250



DURER'S WIFE BY ALBRECHT DURER



THE APOTHEOSIS OF NAPOLEON

BY ADOLPHE DAVID



GIOVANNI BELLINI BY VITTORE GAMBELLO



CATHERINE SFORZA BY DOMENICO CENNINI



MARY OF BURGUNDY



BY GIOVANNI CANDIDA



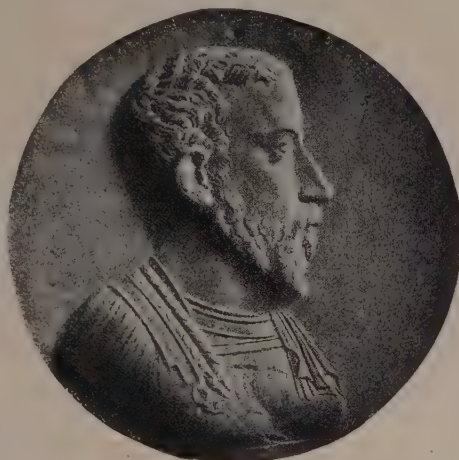
THALER OF MAXIMILIAN AND MARY,  
1479 BY G. M. CAVALLI

new names, principally of mint-masters and engravers. To the numismatist the names of coin engravers who worked at the various mints are especially useful in connection with the coinage. Mint-masters in many countries combined their office with that of engraver of the coin-dies. Coin-engravers also engraved medals, and unsigned medals can sometimes be attributed to the mint-engravers of the localities they belong to.

That Mr. Forrer's compilation is thoroughly up-to-date may be gathered, to give only one instance, from his list of the medals by Adriano Florentino, a late fifteenth century medallist, who has only quite recently been discovered by Fabriczy, and whose works had hitherto been classed as of the school of Bertoldo di Giovanni. It is a pity, though, that Mr. Forrer did not include among his illustrations a reproduction of this artist's masterpiece, the splendid medal of Degenhard Pfeffinger, an official at the Court of Frederick the Wise, one of Adriano's employees. On the other hand, the volume includes the beautiful Catherine Sforza medal by Domenico Cennini, a Florentine coin engraver, to whom only three medals have been definitely attributed. Among the other illustrations which have been added since the publication of the first edition are the head of Ercole II. d' Este, by Benvenuto Cellini; and the medal struck by Ludovico Coradini for Ercole I. d' Este, the only piece which, according to

Fabriczy, can be safely ascribed to this artist. The obverse of this fine medal shows a figure of the Duke's mythological namesake Hercules standing near the three

columns of Gades. Among the additional illustrations of cameo-engravers' work is the famous Apotheosis of Napoleon by Adolphe David, a noble work of a period that was by no means productive of many great examples of the medallist's art. Mr. Forrer does full justice to the champions of the modern revival, which, under the leadership of France, promises to restore this fascinating art to something of its former glory.



ERCOLE II. D'ESTE

BY CELLINI

necessitates a choice between the various schools and art ideals. And when the artist has definitely made his choice, it is only natural for him to condemn methods dia-

**"The Art of  
Portrait  
Painting" by  
The Hon.  
John Collier  
(Cassell & Co.  
10/6 net)**

metrically opposed to his own, whatever merit the unprejudiced eye may find in them. The Hon. John

Collier is a notable exception from the rule, and one cannot but admire the fairness with which he admits the greatness of artists with whom his work does not show him in sympathy; and, on the other hand, the boldness with which he exposes the shortcomings of some of the idols of the



YOUNG POLISH GIRL

BY G. DEVREESE



saleroom. His criticism of the masters of the past and of his contemporaries is untinged with the green of jealousy and the muddy yellow of envy. His references to himself are commendably modest, and he never as much as suggests that he claims to rank among the masters whom he discusses so pleasantly, and so boldly, for he often departs from conventional valuations, especially in the cases of Titian, Rubens, Frans Hals, and Watts.

It is delightful in these days of exaggerated market values to be told from competent quarters that "a really poor Gainsborough—and there are many of them—is an abominably ill-drawn, flimsy caricature of humanity." It is even more delightful to hear that in the hands of Sir Thomas Lawrence "the great tradition became vulgarised. The type is, if anything, more artificial, but the charm, in the very best of his pictures, has fled. They are painted with an extraordinary ability of a very tricky and flashy kind." And, like every picture lover who is not seduced by the conventional charm of the English eighteenth century school, and knows how to appreciate masterly technique and virile style, Mr. Collier places Raeburn high above all his British contemporaries. In his searching analysis of the old masters' style, two men only are admitted by our author as unapproachable. Needless to say, they are Velasquez and Rembrandt. Mr. Collier's cult of these masters is the more remarkable, as in his paintings he follows a path that leads in a very different direction.

Turning to modern men, Mr. Collier speaks of Millais as "the founder of modern portraiture, at any rate in Great Britain. . . . This great artist was a realist, and he broke once and for ever with the mannered grace and essential artificiality of the eighteenth century. Millais was one of the most original of painters. Millais broke with tradition in another respect, which is of the utmost importance to the welfare of our art. He dispensed entirely with the army of assistants that had hitherto been the mainstay of the fashionable portrait painter. His work is all his own, and this break with a bad tradition has, so far, been a lasting one. There has been no revival of this pernicious practice—at any rate in Great Britain."

Whilst admitting Whistler's great subtlety or tone and harmonious colouring, Mr. Collier protests against comparing this modern master to Velasquez, who was essentially a realist, and made his sitters live in his pictures. That Whistler did not in this respect rival the great Spaniard will be readily admitted; but our author seems to go a little too far if he maintains that Whistler's portraits "seem like ghosts of people; flat, with little modelling, and no substance." Surely the little Miss Alexander, which serves to illustrate this master's art, gives the lie to Mr. Collier's contention. It ever sinner "lived" on a canvas, it is this child, so firmly planted on the ground, with light and atmosphere playing around her—a portrait that could not have been rivalled by any other modern painter.

The chapters dealing with the aims and methods of the great masters and the practice of portrait painting will be of inestimable benefit to the student, whilst the carefully-

chosen and well-reproduced examples of portraiture will make Mr. Collier's book popular with the general reader.

#### Hispano-Mauro Lustre Ware at Warwick Castle.

To the Editor of "The Connoisseur."

SIR,—Will you allow a few supplementary remarks to be made to the paper in your last number entitled, "Hispano-Mauro Lustre Ware at Warwick Castle," by one who has made a study of the best period of Hispano-Moresque pottery? All the pieces illustrated from the Warwick Castle collection are sixteenth century, except one. The first piece in the second illustration on page 138, a dish with a shield bearing in its centre a tower with drawbridges, and the gadroon ornament in a repeat of three on its rim, was made in a Valencian fabrique about 1500, probably before that date. Although of undoubted decorative value, the remainder are all the produce of what was a degenerate period, and in the main, although one or two of their shapes are uncommon, their ornament and lustre exhibit all the defects of the time. As very little is generally known about this pottery, the researches of specialists not having yet got into the reference books, may I remark further: (1) That so far as existing specimens of the art are concerned, the finest periods of manufacture were at Malaga in the fourteenth century (viz., the Alhambra group of vases), and in Valencia in the fifteenth century (which produced most of the pieces decorated with arms, foliage-patterns, inscriptions, etc.). (2) Pottery was also made at Muel, and probably elsewhere in the Aragonese realm, and it may eventually be proved that much of the redde lustre comes thence. (3) The pail in the first illustration of the article referred to was executed contemporarily to the two similar pieces in the Victoria and Albert Museum. These were made between 1580 and the expulsion of the Moors in 1610. (4) Finally, deep indigo blue was not, as is stated, the only colour employed in addition to the lustre pigment; a shade of purple or manganese was employed at Valencia in the second half of the fifteenth century.—A. VAN DE PUT.

### Books Received

- The Year's Art*, 1906. (Hutchinson & Co.) 3s. 6d. net.  
*A History of English Furniture: The Age of Walnut*, by Percy Macquoid, R.I. (Lawrence & Bullen.) 42s. net.  
*Praerafaelismus*, by Jarno Jessen. (Bard, Marquardt & Co., Berlin.)  
*Historical Tombstones of Malacca*, by R. N. Bland, 10s. 6d. net.;  
*Notes on the Earlier History of Barton-on-Humber*, by Robert Brown, Junr., F.S.A., 15s. net. (Elliot Stock.)  
*Library of Congress: Report*, 1905. (Washington, U.S.A.)  
*A Book for a Rainy Day*, by Jno. Thos. Smith, 12s. 6d. net.;  
*Manual Training Drawing: Woodwork*, by F. Sturch, 5s. net. (Methuen & Co.)  
*The Royal Academy Exhibitors*, Vol. IV., by Algernon Graves, F.S.A. (G. Bell & Sons.) 42s. net.  
*The Museums and Ruins of Rome*, Vols. I. and II., by Walter Amelung and Heinrich Holtzinger. (Luckworth & Co.) 10s. net.  
*The Norwich School of Painting*, by William F. Dickes (Jarrold & Sons.) 42s. net.  
*Catalogue of Prints in the National Art Library*. (Board of Education.) 2s. 6d.  
*Drawings of David Cox*, by Alexander J. Finberg. (Geo. Newnes.) 7s. 6d. net.  
*Les Etais de la Collection Alfred Ritting à Strasbourg*, by Robert Forrer. (Revue Alsacienne illustrée, Strasbourg.)







MISS EVELEEN TENNANT (MRS. FREDERIC W. H. MYERS).

BY SIR J. E. MILLAIS, BART., P.R.A.

*By permission of Mrs. Tennant.*

*Reproduced, by permission, from "The Art of Portrait Painting"  
by the Hon. John Collier (Cassell & Co., Ltd. 10s. 6d. net).*



THE February picture sales at Christie's naturally showed a distinct advance in interest on those of the previous month, and furnished two or three mild sensations. With a single exception the sales have been made up of various properties, the first dispersal of the month (Feb. 3rd) including, among others, pictures and drawings

"sold by order of the

trustees of the marriage settlement of Ellis Lever, Esq.," and among these were two by T. S. Cooper—a drawing of *Cattle in a Pool*, 8½ in. by 13 in., 1840, 27 gns., and a picture, *Five Sheep in a Landscape*, on panel, 14 in. by 18 in., 1862, 46 gns. Drawings from other sources included an example of Copley Fielding, *A View in a Valley*, with cattle near a pool, 7 in. by 10 in., 1847, 56 gns., and some pictures: H. H. La Thangue, *The Last Meal at Home*, 45 in. by 39 in., 40 gns.; C. Jones, *Sheep Lays*, Hungerford, Berks., 21½ in. by 43½ in., 1871, 52 gns.; P. R. Morris, *Playmates*, 54 in. by 36 in., 42 gns.; H. S. Marks, a set of nine panels designed for the mural decoration of a banquetting chamber, 58 gns.; and G. B. O'Neill, *Her First Essay*, 24 in. by 29½ in., 1859, 50 gns. There were no named properties on February 10th, and some of the pictures did not apparently reach the reserve prices. The following pictures may be mentioned: B. W. Leader, *The Hills at Lodore, near Keswick*, 27½ in. by 42 in., 1868-99, 150 gns.; Marcus Stone, *The Post-Bag*, 30 in. by 48 in., exhibited at the Royal Academy, 1878, 235 gns.; Th. De Bock, *A Road to the Village*, 60 in. by 40 in., 170 gns.; J. Israels, *Maria of Utrecht receiving the last letter from her husband, Johan of Oldenbarneveld, informing her of his sentence of death*, 61 in. by 81 in., 1852, 95 gns.; and B. C. Koekkoek, *A Mountainous Landscape*, with peasants and animals on a road, a river on the right, 35 in. by 46 in., 1836, 100 gns.

The single one-property sale (February 12th) of the month consisted of the collection of the late

Mr. Frederick Bower, of Broomfield Hall, Sunningdale, and many of which had been collected by Lord Selsey, of West Dean, Lord High Chamberlain to George III. When the last Baron Selsey died, the house and apparently all its contents were sold *en bloc*, and eventually the property was acquired by Mr. Bower, although some of the pictures which had hung on the walls had, in the interval, been removed. The total of the 118 lots amounted to £3,217 17s. The most important picture was a beautiful early example of Romney, *Georgiana*, only daughter of James, first Baron Selsey, and wife of the Hon. George, Lord Greville, whom she married, April 1st, 1771; she died on April 3rd, 1772. The portrait was painted about the time of her marriage, and shows her to half figure, in black cloak, white lace cap, with lilac-coloured riband, her hands folded before her, on canvas, 30 in. by 25 in.; it realised 800 gns. A replica by Romney of this portrait, similar, except that the white cap has a pink and not a lilac-coloured riband, sold for 165 gns. The only other pictures in the collection which call for notice were: two by A. Canaletto, a view of *Warwick Castle*, with figures promenading in the foreground, the bridge and town on the left, 29 in. by 48 in., 240 gns.; *Old Somerset House*, with figures on the terrace, St. Paul's in the distance, 23½ in. by 33½ in., 240 gns.; R. Falconet, portrait of a lady in blue dress, with fur-lined cloak, 29 in. by 24½ in., signed and dated, 1771, 205 gns.; and J. Hoppner, portrait of *Hester Elizabeth Lady Selsey*, in white dress covered by a black lace cap, and with powdered hair, 29 in. by 24½ in., 210 gns.

There were a few important works among the collection of the late Mr. Charles Bowyer, of 13, Old Quebec Street, sold on February 17th (this property of 62 lots produced £3,317 14s.), notably a chalk drawing by F. Boucher, *Venus*, 14 in. by 10½ in., 100 gns., and the following pictures: Paris Bordone, portrait of a lady in rich crimson dress, a gentleman standing behind her with his hands upon her shoulders, green curtain background, 33½ in. by 27½ in., 440 gns.; Early English School, portrait of a lady in grey and white dress trimmed with lace, a riband entwined in her hair, a curl falling over her right

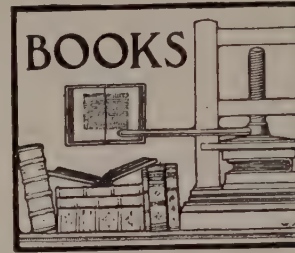


shoulder, oval, 28 in. by 23½ in., 580 gns.; T. Gainsborough, *A Young Girl* seated in a landscape, with a pitcher, a sketch, 49 in. by 39 in., 190 gns.; Andrea Mantegna, *Saint Peter* and three other saints, four in two frames, on panel, 36 in. by 13½ in. each, 880 gns.; and A. Van Ostade, *A Tavern Brawl*, on panel, 8½ in. by 10½ in., signed and dated 1658, 160 gns. Other properties included the following: C. Janssens, portrait of a lady in dark dress with lace collar and cuffs, 38 in. by 27 in., 140 gns.; Sir T. Lawrence, portrait of *Miss Drake*, in white dress with pink cloak, holding a fan in her right hand, 30 in. by 25 in., 300 gns.; J. Ruysdael, *A Rocky Waterfall*, with cottage on a hill, 27 in. by 21 in., 160 gns.; and J. De Mabuse, *Virgin and Child*, small whole-length figure of the Virgin seated under a tree in a landscape, on panel, 28½ in. by 21 in., exhibited at the Old Masters, 1895, and at the New Gallery, 1899, 100 gns. The small collection of the late Mr. Frederick Townsend, of Honington Hall, Shipston-on-Stour, also sold on February 17th, included: A. Canaletto, *The Quay of St. Mark's, Venice*, with the fête of the Marriage of the Adriatic, 66 in. by 72 in., 330 gns.; and two (each 21½ in. by 33 in.) by J. Marieschi, *The Rialto, Venice*, with gondolas, boats, and figures, 200 gns., and *A Canal Scene, Venice*, with a bridge, gondolas, and figures, 125 gns.

The last sale of the month (February 24th) consisted of the collection of the late Mr. Philip H. Rathbone, of Greenbank Cottage, Wavertree, Liverpool, and from various other sources. The most important picture of the day was in "the property of a gentleman," a beautiful example of Sam Bough, a view of *Loch Achray*, with an angling party, 46 in. by 70 in., 1865, and at 980 gns. this realised the highest amount yet paid at auction for an example of this artist—the previous "record" price was that of £700 paid at Edinburgh some years ago for *The Tower of London*. The Rathbone pictures included a number of drawings, notably a pair in one frame by Sir E. Burne Jones, *The Choristers*, each 18 in. circle, 86 gns.—at the William Graham sale of 1886 the price paid was 185 gns.; David Cox, *A Squally Day*, 7 in. by 10 in., 30 gns.; J. Holland, *On the Giudecca Canal, Venice*, 14 in. by 21 in., 110 gns.; five by Sir J. E. Millais, *The Eve of St. Agnes*, 8 in. by 10¼ in., 105 gns.; *Calypso and Ulysses*, 4¾ in. by 4 in., 30 gns.; *Rocking-Horses*, 4½ in. by 3½ in., 20 gns.; *The Story-Book*, vignette, oval, 21 gns.; and *The Huguenots*, panel, 8¼ in. by 4 in., 1852, 40 gns.—this was one of the several studies or sketches done for the famous engraved picture; two by G. J. Pinwell, *The Earl o' Quarterdeck*, 15½ in. by 22½ in., 1871, 105 gns. (Dunthorne); and *The Departure*, 7 in. by 5½ in., 1869, 95 gns.; S. Prout, *The Quay of St. Mark's, Venice*, 6½ in. by 12 in., 54 gns.; F. Walker, *The New Pupil*, 4 in. by 5½ in., 145 gns.; H. Clarence Whaite, *Thirlmere, Cumberland*, 21 in. by 29 in., 1878, 100 gns.; and P. de Wint, *The Harvest Field*, 11½ in. by 17½ in., 75 gns. The pictures included: Albert Moore, *The Marble Seat*, 18½ in. by 29 in., exhibited at Liverpool, 1886, 120 gns.; D. G. Rossetti, *Monna Rosa*, on panel,

10½ in. by 9 in., 1862, 95 gns.; F. Sandys, *Perdita*, on panel, 13 in. by 10½ in., 150 gns.; and A. J. Woolmer, *The Eve of St. Agnes*, on panel, 11½ in. by 9½ in., 50 gns. Among some pictures sold by order of the executors of the late Colin Hunter, A.R.A., were two by that artist, *Oban Regatta*, 1890, 30 in. by 60 in., 85 gns.; and *The Rapids of Niagara above the Falls*, 36 in. by 72 in., 105 gns.—the former was at the Royal Academy in 1891 and the latter at that of 1885.

AMONG the books disposed of by Messrs. Sotheby at their sale of January 29th and two following days,



to which reference was made last month, were the following:—Dallaway & Cartwright's *Western Division of Sussex*, enlarged from 2 to 4 vols. folio, by the insertion of a large number of original drawings and engravings, 1815-32-30, £131

(morocco extra); 53 vols. of the *Ray Society's Publications*, £10 10s.; Cokayne's *Complete Peerage*, 8 vols., 8vo, 1887-98, £25 10s.; *The Alpine Journal*, 20 vols., 1864-1902, with index, £22 10s. (mostly cloth); Goldsmith's *Vicar of Wakefield*, 1817, with 24 coloured plates by Rowlandson, £8 2s. 6d.; and the *Philosophical Transactions of the Royal Society*, 1845-1900, complete in 129 parts, £37 10s.

The edition of Chaucer's works, printed at London in 1542, is of very considerable importance, as it contains the "Plowman's Tale," which there made its appearance for the first time. The sum of £29 realised at Glasgow on February 5th for a fairly good copy of this folio cannot be regarded as excessive—in fact, that price has been considerably exceeded lately. On March 16th, 1903, as much as £59 was obtained for a good copy in morocco extra, and in the February of the same year and in the March of 1905 two other copies, each in old calf, realised £34 respectively. As this edition of 1542 is but a reprint of Godfray's folio of 1532, with the "Plowman's Tale" added, it is not, perhaps, of the same importance from a bibliographical point of view; but it is, nevertheless, a classic—one of those books which are bound to become scarcer and more valuable as time goes on, notwithstanding any temporary lull in the book market with which they may be confronted. The reason why we mention the sale of this Glasgow copy and refer to it at rather greater length than its importance may seem to warrant, is because it constitutes a type upon which many other judicious purchases might be modelled. We would say to the collector, whose means do not permit him to launch out to any great extent, that he should follow, in that case, the light and not the lantern, buying books which from their importance and comparative scarcity must in the days to come be appraised at a much higher value than they stand at now. There are literally hundreds of

## In the Sale Room

distinct works of this class waiting to be bought at a reasonable rate, but which for one reason or another, or perhaps for no reason at all, are passed by as being of comparatively little account.

Among them are the various works attributed to Chatterton, notably the *Miscellanies in Prose and Verse*, 1778, a copy of which, saddled with another book, sold for a trifle at Sotheby's on the 21st of February. A short time ago *The Revenge*, a burletta acted at Marylebone Gardens in 1770, the first edition of 1795, realised but 19s., and the *Rowley Poems* of 1794, containing Coleridge's "Monody on the death of Chatterton," seldom realises more than £3 10s. or £4, even though on large paper and in its original boards. True, Chatterton was dead when these books first saw the light, but his spirit still lives on—a glorious figure in the history and romance of English literature.

And now to descend to meaner topics, we approach the first important February sale, that held by Messrs. Christie, Manson & Woods on the 7th. This consisted of books from the libraries of the late Mr. G. B. Wieland, of Lancaster Gate, the late Mr. Wentworth Wass, of Upper Norwood, and other gentlemen, who, though not large collectors, had acquired some very noticeable books and a reputation for taste. Phineas Fletcher's *The Purple Island*, 1633, 8vo, realised £13 (original calf), the highest price obtained for some time. This, however, was an exceptionally good copy, containing the original blank leaves at the end, as well as the poem of 27 lines by Francis Quarles, "To my dear Friend, the Spenser of this age." There are large paper copies of this book, easily recognised, irrespective of measurement, by the small engraving at the back of the title-page and the engraved plate with verses addressed to Edward Benlowes, before the "Piscatorie Eclogs." It may be noted that a late copy of Chippendale's *Gentleman and Cabinet-Maker's Director*, second edition, 1755, realised £14 (one of the 160 plates missing), and an extensive collection of Catalogues of the Exhibitions of the Royal Academy, from 1769 to 1901, with the prices marked from 1860, £26. Redford's *Art Sales*, 2 vols., 1888, stood at £20 9s. 6d. (cloth), and Cokayne's *Complete Peerage*, 8 vols., 1887-98, at £24 3s. (half calf, one volume not uniform), as against £25 10s. realised at Sotheby's on January 30th last (original boards, presentation copy from the editor). The most important work, in the sense of being the most difficult to acquire, was, however, the French portraits, published by Vachez at Paris, without date, under the title, *Collection Générale des Portraits de MM. les Députés des trois Ordres Assemblés à Versailles en 1789*. This quarto, which realised £35, contained 159 engraved portraits, and was bound in old calf.

The great sale of the month comprised the library of the late Mr. Edwin Truman of Putney, a well-known and remarkably successful collector, who for years past had been a familiar figure in the sale rooms, and was well acquainted with every bookseller's shop and even street stall in the Metropolis. Mr. Truman was primarily a collector of English books, favouring more especially those illustrated by the Cruikshanks. Those, however,

are not to be sold until May next, when they will doubtless swell very materially the total sum of £3,622, which on the 13th of February and three following days was obtained at Sotheby's for the general library, catalogued in 1,244 lots. One of the first books to attract attention, and that by reason of the price paid for it (£15) rather than on account of its importance, is Alken's *Analysis of the Hunting Field*, 1846, containing a coloured title, 6 coloured plates, and 43 woodcuts, all by Henry Alken. This copy was in its original cloth and in exceptionally fine condition. A high price was also realised for the four volumes of *The Busy-Body, or Men and Manners*, edited by "Humphrey Hedgehog, Esq.," 1816-18, containing numerous coloured caricatures by Williams, Gillray, and others. The sum obtained was £12 15s. (half calf). This "Humphrey Hedgehog" was the political opponent of William Cobbett, who rejoiced in the pseudonym of "Peter Porcupine."

Burton's *Anatomy of Melancholy*, the only book which ever took Dr. Johnson out of bed two hours sooner than he wished to rise; the book which has been constantly pillaged, sometimes imitated, never equalled, was first published in 1621, and a good copy of that edition, complete, with the scarce leaf of "errata," realised £16 5s. at this sale (new morocco extra). Some of the leaves were slightly wormed, and that, coupled with the newness of the binding, contributed to depress the price. Last season two more desirable copies realised £36 and £50 respectively. Later on in the catalogue we come to a set of the original numbers in which *Sketches by Boz* was first issued, 24 in all, 1837. These, which are extremely difficult to meet with, realised £65 10s., and immediately after a set of the parts or numbers of the *Pickwick Papers* sold for £40 10s. Egan's *Life of an Actor*, 1825, royal 8vo, a very fine copy in the original picture boards, brought £20 10s. Goldsmith's *Citizen of the World*, 2 vols., 1762, £44 (original boards), and *The Vicar of Wakefield*, 2 vols., Salisbury, 1766, £21 (original half binding, several leaves defective). Another edition of the same book, that of 1817, with 24 coloured plates by Rowlandson, realised £10 15s. (half morocco).

Mr. Truman's habit of book-hunting resulted at times in some very unusual finds. For instance, it is said that he secured Thackeray's *Second Funeral of Napoleon*, 1841, for 9s. 6d. This copy now brought £30 (with original front of wrapper, but soiled). He picked up from somewhere for 3s. Marston's *What You Will*, 1607, the very copy which Heber bought for 34s. at the Roxburghe sale in 1812, and which now realised £15 15s. So also two volumes containing a number of old and scarce plays, which cost this fortunate collector but 29s., now realised £114 10s. In all probability these and many other important books sprinkled about the catalogue were bought years ago, long before the demand for them had assumed its present great proportions. What Mr. Truman gave for the 29 leaves (only) of *The Lamentable Tragedie of Locrine*, printed by Creede in 1595, we do not know, but in all probability he would expend but a few shillings for the fragment, which now realised £24 10s. This is the way to buy books, and any collector



who has the requisite patience and should happen to live for half a century to come, could do the same. Many books which now go begging will then be pearls of great price. The unfortunate part of the matter is that no one is quite able to distinguish them from the heterogeneous mass which will then be ready for the burning.

Among other books sold on the same occasion we may shortly refer to Thackeray's *Vanity Fair*, in the very scarce original parts with yellow covers, which realised £48 (some covers defective); Surtees's *Handley Cross*, or *Mr. Jorrocks's Hunt*, in the 17 original parts, 1853-54, £15 15s. A complete series of Catalogues of the Exhibitions of the Society of Artists of Great Britain, from 1760 to 1791, interleaved and illustrated with many hundred engraved specimens of the exhibitors' works, £38 10s.; a collection of 260 sixpenny books by various publishers, nearly all with coloured frontispieces, £14 15s., thus showing an average of rather more than 1s. each. *The Miseries of Human Life*, with 50 humorous coloured plates by Rowlandson, 1809, brought £14 10s., and W. H. Ireland's *Life of Napoleon Bonaparte*, 4 vols., 1823-27 (titles dated 1828), £17 (contemporary calf). These quotations show pretty accurately the kind of books to which Mr. Truman chiefly directed his attention, though his library contained many others of a different character, as, for example, Vernet's *Cris de Paris*, containing 100 coloured lithographs by Delpech, £18 15s.; Evelyn's *Sculptura*, 1662, 8vo, £14 (morocco extra, with the mezzotint by Prince Rupert); and the *Icones Principum* of Van Dyck, consisting of brilliant original impressions of the 110 portraits, all in the first state, Antwerp, G. Hendricx, no date, £23 (old calf). The first state of any of these plates can easily be told; it is before the address of Van den Enden.

Two sales commenced on the 21st of February—one at Sotheby's and the other at Hodgson's, but neither contained much out of the ordinary. Rather should we turn to the library of the late Mr. James A. Slater, of Mecklenburgh Square, which was sold by the former firm on the 23rd. This library contained one of the finest copies of Shelley's *Queen Mab*, 1813, it is possible to meet with anywhere; to all appearance it might have left the publisher's hands but a week ago. The price realised was £168, just two pounds more than the sum obtained for an equally good example at Sotheby's on May 18th, 1903. Both copies had the dedication to Harriet \* \* \* \*, and on page 240 the imprint, "Printed by P. B. Shelley, 23 Chapel St., Grosvenor Square," afterwards suppressed. It is worthy of note that the first American edition of this poem was published at New York in 1821. That, however, is not of any special value, though it is interesting enough as being a first edition "of a sort." Bibliographers and others who take an interest in external minutiae have sometimes disputed among themselves whether the first English edition of *Queen Mab* was issued with a label on the covers. The better opinion is that there never was a label, and we notice that Mr. Buxton Forman is quoted in the auctioneer's catalogue as supporting this belief.

It almost looks as though the Kelmscott books were

on the eve of a marked recovery from the inexplicably low prices which have invariably prevailed of late. The Chaucer stood steady at £45 all last season, though lower prices still are chronicled. Mr. Slater's copy suddenly jumped up to £52, and many other of his books from the same press showed a gratifying advance. That the contrary was very generally believed probable is evidenced by the fact that a number of "privateers" were in the sale room ready to swoop down on any of these books which might show the usual symptoms of depression. We fear, however, that the slight rally observable on this occasion will not be followed up to any material extent, for there is no instance known in which a general decline of books, as a class, has been followed by a general and prolonged recovery. Precedent counts for something in these matters, because it is invariably based upon reason, which, when a whole class of books is affected, must rest on a very broad and comprehensive basis. The reason why collectors have lately manifested such little interest in the Kelmscott books is because they have grown tired of them, though this but places the difficulty a step further back. Why they should have tired of books like these is another and a very different question. There would not seem to be any accounting for that.

Mr. Slater's library, consisting of 326 lots, realised £1,169, a good average, amply accounted for when the character of the books is taken into consideration. With the exception of the Shelley, none sold for very high prices; but on the other hand, very few inferior or commonplace books are observable in the catalogue. The library maintained a high standard of excellence throughout, and no higher compliment could be paid to the memory of the late owner than is involved in this statement. It is necessary to draw our account of the sale to a close, and we content ourselves with noting the following prices: Turberville's *Booke of Faulconrie or Hawking*, 1575 (18 leaves missing), and the same author's *Noble Arte of Venerie*, 1575, in 1 vol., 4to, £19 (a number of leaves cut into); a set of the *Tudor Translations*, 34 vols., 8vo, 1892-1903, £25 (uncut); and Turner's *Liber Studiorum*, a collection of 61 of the plates, mostly early impressions, and some in the first state, £50. This work was published in 14 numbers, between the years 1812 and 1819, and as each number contained five plates, there are consequently seventy in the series, irrespective of the title. On February 20th Messrs. Christie sold a series for 500 guineas, but no fewer than 61 of the plates were in the first published state, and a number of the etchings and some duplicate impressions were added.

On the last day of February, the late Mr. George Holland's library came up for sale at Sotheby's, but as it extended well into March, it can be more consistently dealt with later on. We have already mentioned that the set of parts of the *Pickwick Papers*, belonging to Mr. Truman, realised £40 10s., and it may as well be stated now that Mr. Holland's set sold for no less than £118, thus showing such an immense difference in price, that it becomes absolutely necessary to enquire into the reason. The truth is, that these parts, or numbers,

## In the Sale Room

disclose numerous variations and omissions which must necessarily be taken into consideration before it is possible to say what position, in point of excellence, they are entitled to occupy. Next month we will, in discussing this sale, give a list of what may conveniently be called the "points" of an ideal set of the numbers of the *Pickwick Papers*.

The first week in February saw the sales at Christie's in full swing, and since that time a sale has been held nearly every day. A very interesting **Miscellaneous** dispersal was the one held on the 2nd which consisted of the old English furniture and old Brussels tapestry, the property of the Hon. Mrs. Skeffington-Smyth, removed from Busbridge Hall, Godalming, and porcelain, bronzes, and other objects of art from various sources. The *clou* of the sale was an old French marble bust of the Princesse de Lamballe, with curling hair bound with a fillet, her shoulders loosely draped. The name of the sculptor was not given in the catalogue, but notwithstanding, its remarkable merit appealed so strongly to those present that it was only after keen competition that it was secured for £714. Among the furniture the chief items were a Chippendale settee, with arms terminating in animal's masks, on boldly carved cabriole legs and lion's claw feet, which made £341; twenty chairs by the same maker, with interlaced backs carved with foliage, on scroll carved legs, went for £178 10s.; and a Louis Quinze library table of tulip and king wood, mounted with ormolu, for £98 14s. The porcelain was comparatively unimportant, the only notable lot being a pair of old Dresden porcelain groups emblematic of Peace and War, which realised £65 2s. There are still to be mentioned some panels of old Brussels tapestry, an oblong panel of which, depicting Teniers subjects, going for £283 10s.; and a pair of panels with subjects from the lives of Plato and Diogenes, £273.

The sale on the 6th consisted of the objects of art from the collection of the late Mr. M. J. Pelegrin, of Newcastle-on-Tyne, and various other properties. Of the snuff-boxes, of which there was a large number, several went for goodly sums, a Louis XV. oblong box of grey agate, with the lid set with a bouquet of flowers in coloured stones, which realised £157 10s., being the most notable.

One or two fine pieces of silver plate appeared in the sale on the 8th, which included the property of the late Sir George Elliot, Bart. Among this property was a Charles II. small porringer with scroll handles, chased with foliage, London hall-mark, 1661, maker's-mark, E.T. with crescent below, 4 oz. 1 dwt., which made 335s. per oz., and a plain goblet of the same period, with a nearly cylindrical London hall-mark, 1673, maker's-mark R.D., with a cinquefoil and two pellets below, 9 oz. 3 dwts., which reached 215s. per oz. In another property, at the same sale, a small plain mug, also of Charles II. period, with scroll handles, 1667, maker's-mark I.G., with crescent below in heart-shaped shield, 2 oz. 19 dwts., made 270s. an oz.

Only a few items call for notice in the sale of the porcelain and furniture of the late Mr. Frederick Bower and others, on the 9th. A pair of fine old Dresden vases and covers, painted with squirrels and flowers in the style of old Hizen, with ormolu mounts of Louis XVI. design, went for £117 12s.; and a set of three old Nankin large vases and covers, and a pair of beakers painted with flowering trees and grotesque animals, realised two guineas less.

The collection of old Italian bronzes and other objects of art formed by the late Mr. Charles Bowyer, the sale of which occupied Christie's rooms on the 15th and 16th, was in the main more interesting than remarkable, though the total, £8,488, must have been rather less than was anticipated. It was on the first day that the most notable pieces came to the hammer, the first 130 lots accounting for £7,300 of the total. Of Mr. Bowyer's treasures, many were well-known to connoisseurs, having been at different times exhibited at the Burlington Fine Arts Club in 1879, at the Leeds National Exhibition of Works of Art in 1868, and the Art Treasures Exhibition, at Wrexham, in 1876.

The chief prices were made among the carvings in ivory, all of which were remarkable for their beauty. The chief lot was an upright tablet, probably the wing of a diptych, of the ninth century, which went for £892 10s. In the centre of the rectangular composition is an oval frame enclosing a seated figure of Christ in the attitude of blessing, carved in low relief; outside the frame are four emblems of the Evangelists in similar relief; the exterior border enriched with a duplicated design of formal leafage. Another fine piece was an ivory statuette of St. Margaret crowned, habited in the costume of the early part of the fifteenth century, assumed to be English fifteenth century work. For this piece £430 10s. was given.

Many of the bronzes went for excellent prices, among the more important being a group of Hercules and Antæus wrestling, after Baccio Bandinelli, Florentine late sixteenth century, £325 10s.; a late fifteenth century Italian bronze-gilt vase-shaped inkstand, by the side of which kneels a satyr, £241 10s.; a statuette of Phryne, £283 10s.; and Venus drying after her bath, by Gian di Bologna, and Hermes, an Italian seventeenth century reproduction of the antique, each made £199 10s.

In conclusion, attention must be drawn to the terracottas, which included a bust of Mirabeau, £430 10s.; a statuette of Voltaire, and one of Rousseau, both signed Lucas Montigny, which made £315 and £262 respectively; and a life-size coloured terra-cotta bust of Niccolò Machiavelli, £651.

As regards interest, the sale held on the 23rd, which consisted of old Burgundian tapestry, some fine porcelain, and a large collection of snuff-boxes, surpassed any held during the month. Though the catalogue contained only 120 lots, the afternoon's proceeds amounted to £18,616. Amongst the porcelain the chief items were an old Chinese powdered blue dish, of the Khang-He period, £225 15s.; a *famille verte* teapot, of the Ming dynasty, £220 10s.; and a pair of Chelsea vases, formed



as fluted pear-shaped bottles, £160. These last were once the property of the Duchess of Richmond, who gave them to her daughter, Emily Duchess of Leinster, from whose daughter they descended to the present owner. Of great beauty were a pair of old Dresden busts of children, 9 in. high, and a smaller pair, almost similar, which made £273 and £367 10s. respectively.

Following these were two lots at one time in the collection of Lord Methuen. One, a Louis XVI. clock, the movement by Sotian, the dial placed in a Sèvres porcelain case, made £997 10s., and the other, a pair of gros-blue Sèvres vases of the same period, went for £346 10s. Several miniatures realised good prices, the chief being a portrait of the Marchioness of Downshire, by John Smart, dated 1777, £493 10s., and a portrait of a lady, by the same artist, dated three years later, £315.

About thirty snuff-boxes were sold, many of which recalled the famous Hawkins dispersal. Two of the Louis Seize period made £730 and £720 respectively, one of the preceding reign went for £550, a box of the same period realised £510, and an oblong snuff-box, painted in the manner of Degault, was secured for £400.

The Burgundian tapestries, which consisted of six panels depicting compositions of figures illustrating some obscure mythological subject, attracted considerable attention, but the final bid of £4,725 is believed to have been below the reserve.

There were three important lots of porcelain at Christie's sale on the 27th. These were a Chelsea-Derby dessert service, painted in *grisaille*, consisting of sixty-one pieces, £189; a Chinese oviform vase and cover and a pair of beakers, with mazarine blue ground, enamelled, with Hō Hō birds, £283 10s.; and a Chinese dinner service, each of the 109 pieces enamelled with a coat of arms, £173 5s.

Messrs. Sotheby's sales during February, in addition to the book sales noticed elsewhere, included two important sales of autographs on the 19th and 26th. The first of these consisted of a collection of about 300 letters and documents, mostly relating to Napoleon and his family, formed by that indefatigable collector, the late Mr. Frederick Barker, for which £147 was obtained. The second sale was of far greater importance, including, as it did, some rare letters of Nelson to Lady Hamilton, a letter and some stanzas in the autograph of Robert Burns, and an important series of Beaconsfield letters. Chief amongst the Nelson items was an important official naval document addressed to "Sir Thos. Levington, Bart., Captain of His Majesty's Ship 'Renomme,' signed 'Nelson and Bronte,' given on board the "Victory," off Cadiz, 29th April, 1805. For this rare document £70 was given. Another Nelson item was a letter from Nelson to his daughter Horatia,

on board the "Victory," January 20th, 1804, for which £51 was paid. The Burns letter addressed to Miss Miller, Dalswinton, Dumfries, September 9th, 1793, possessed considerable interest owing to the fact that it contained a song of five stanzas of four verses entirely in Burns's autograph. It realised £70.

£70 was also the sum paid for six interesting documents relating to the poet Keats, containing much important matter concerning the poet and his works.

At Sotheby's, on the 27th, was sold the collection of English crown pieces formed by Mr. T. W. Barron, a well-known member of the Numismatic Society. The highest price obtained for a single crown was £25 10s. for a Charles I. crown dated 1625, m.m. lis which at one time was in the famous Murdoch collection.

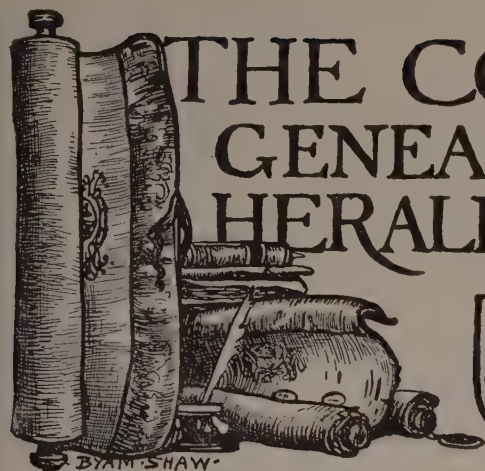
At a sale recently held by Messrs. Gudgeon & Sons, Winchester, a Sheraton cabinet, which at the Duke of Buckingham's sale in 1848 realised 58s., went for £97 2s. 6d.

Messrs. Glendining & Co. held an interesting sale of coins, medals and decorations, including the gold and silver coins, war medals and decorations, the property of Mr. T. Newherd, at their galleries in Argyll Street, on February 22nd and 23rd.

Amongst the coins the most important were a Charles I. pound piece, Oxford, m.m. plume on obv., on rev. seven pellets, plume behind the horse, arms beneath, rev. has value and date 1643 with RELIG: PROT: LEG, &c., which made £5 5s., and a Victoria pattern five-pound piece by Wyon with the Queen as Una with the Lion on the reverse went for £7 15s.

The medals included a Peninsular medal with bars for Sahagun and Benevente, Orthes and Toulouse, £6 15s.; a medal for Meeanee, 1843, with original silver suspender, a fine specimen of this rare medal, £16; and a large silver medal, obv. 86 G.R. crowned within a wreath, rev. The Gift of Lieut.-Colonel J. P. Lloyd, Commanding His Majesty's 86th Regt. of Foot, to Quartermaster James Carr, as a token of his high regard for him as a soldier, 20th May, 1801, £11. Two important groups were also sold, one, awarded to Colonel L. Fyler, 12th and 16th Lancers, which consisted of the medals for Ghuznee, Aliwal, Maharajapoor, Punjab, Crimea with bar for Sebastopol, Turkish Crimea, the Order of the Medjidie, and the Gold and Enamel Badge of a Military Companion of the Order of the Bath, made £18; and the other, an interesting group of medals awarded to a Sergeant of the 13th Foot, consisting of the medals for Ghuznee, Cabul and Jellalabad, 7th April, 1842, went for £10.

At Messrs. Glendining's sale of postage stamps on the 27th and 28th, a Roumania, 1856, 27 p., blk. on rose, made £18; a Spain, 1851, 2 r., red, unused, went for £10 10s.; and a Sweden, 1872-8, 20 ore, vermilion "Trettio" error, for £10 15s.



# THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

## Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

## Answers to Correspondents

### Heraldic Department

518 (London).—The celebrated Sir Richard Steele appears to have borne the following arms:—Argent a bend counter componée ermine and sable between two lions' heads erased gules on a chief azure three billets or. These arms are to be found, though much worn, on the gravestone, in Westminster Abbey, of his second wife, who was a daughter of Jonathan Scurlock, of Llangunnor. In the Blenheim MSS. there is a large sketch of his arms, with Scurlock, on an escutcheon of pretence, drawn by Sir Richard himself. An engraving of Steele's arms is also given on page 7 of *The Arms of the Subscribers to Senex's New General Atlas*, which was published in 1721. In the armorial bearings of the Dublin baronet, the bend counter componée is sable and or.

525 (Taunton).—Sir Robert Howard, of Vasterne, Wilts., was the sixth son of Thomas, first Earl of Berkshire, by a daughter of William, Earl of Exeter. During the Civil War he

suffered, with his family, who adhered to Charles I., but at the Restoration was knighted and elected member of Parliament for Stockbridge, Hampshire. Afterwards he was appointed Auditor of the Exchequer, and on account of his faithful services to Charles II. in that capacity received many marks of Royal favour. His male line ended with his grandson, Thomas, in 1702, and the female line with his granddaughter, Diana, wife of Edward, Lord Dudley and Ward, in 1709, when the estates reverted to the Earl of Suffolk and Berkshire.

532 (Sowerby Bridge).—The arms on the seal are those of the ancient family of Kendall, of Polyn, Co. Cornwall. (Visitation 1620)—Argent a chevron between three dolphins naiant embowed sable. Crest—a lion passant gules. The motto on the seal is ungrammatical and should read: "Virtus depressa resurget." The Kendalls of Polyn claim descent from Richard Kendall, who represented Launceston in the Parliament of 1330.

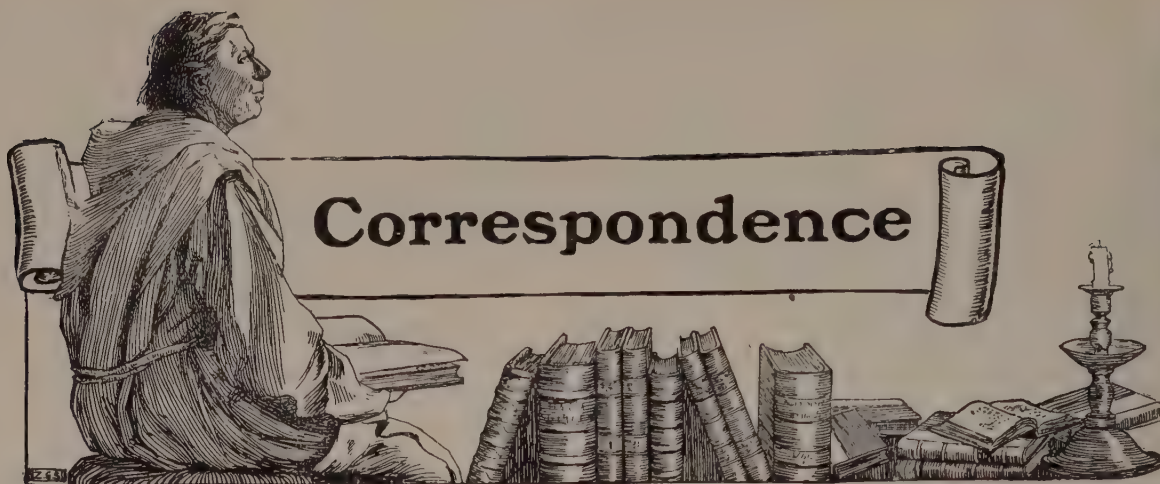
538 (New York).—John Baptist Du Bos was a celebrated member of the French Academy. He was born at Beauvais in 1670, and descended from a wealthy and reputable family, his father, Claude Du Bos, being a large merchant and magistrate of that town. Having been sent to Paris to finish his studies, he was admitted a Bachelor of the Sorbonne in 1691. Four years later he was made one of the Committee for Foreign Affairs under Torcy, and was afterwards charged with important missions to Germany, Italy, England, and Holland. On his return to Paris he was made an Abbe, and had a considerable pension settled on him. He was also chosen Perpetual Secretary to the French Academy, which office he held until his death in 1742.

543 (Paris).—William Walsh, the critic and poet, was son of Joseph Walsh, of Abberley, Co. Worcester, and was born about the year 1660. According to Pope, his birth occurred in 1659, but Wood places it four years later. He became a gentleman commoner of Wadham College in 1678, but appears to have left Oxford without taking a degree. He was appointed Gentleman of the Horse to Queen Anne, and his death took place in 1708.

549 (London).—The grant of arms to John Shakespeare, the poet's father, was made in 1596.

555 (Winchester).—Richard Topcliffe, living in the reign of Queen Elizabeth, was the representative of the ancient family of Topcliffe, of Somerby, Co. Lincoln. A visitation of that county, made in 1592, shows that he was the eldest son of Robert Topcliffe, of Somerby, by Margaret, one of the daughters of Thomas, Lord Borough; that he married Jane, daughter of Sir Edward Willoughby, of Wollaton, Co. Nottingham, and had issue Charles, his son and heir, three sons successively named John, who probably died infants, and a daughter, Susannah.





## Announcement

READERS OF THE CONNOISSEUR are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisal, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See coupon for full particulars.)

## ANSWERS TO CORRESPONDENTS

### Coins

**Indian.**—6,895 (Greenwich).—The coin of which you send sketch is a gold Mohur issued by the British East India Company. Its value is about 40s.

**Antoninus Pius.**—6,923 (Hendon).—Your coin is a 1st Brass of Antoninus Pius, A.D. 138-161, and worth about 1s. 6d.

**English Silver.**—6,918 (Wisbech).—The value of your coins is approximately as follows:—Queen Elizabeth shilling, 2s.; George II. half-crown, 1745, 3s.; George III. Garter sovereign, 1818, five-shilling piece, 1818, and half-crown, 1820, face value; George IV. sixpence, 1825, 1s.; George IV. lion sixpence, 1826, 2s.; Victoria fourpenny piece, 1854, 6d.; Kruger two-shilling piece, 1897, face value. As regards the William III. seven-shilling piece, no such coin appears to be known.

### Engravings

**The Groveries.**—6,995 (Brondesbury).—The set of etchings by Munro Bell would probably fetch very little.

**"John, Duke of Marlborough,"** by Henry Roberts. —6902 (High Harrogate).—We do not recognise this plate from your description, but it is probably not of very great value.

**"Cornfield,"** etc., after Constable. —6,922 (Highgate). —We do not know Evans as an engraver after Constable. If, as we suppose, you possess artist's proofs by Lucas, signed by the painter and engraver, they may be of considerable value, and should be sent for examination.

**"Death of Wolfe,"** after Sir Benjamin West, by Woollett. —6,916 (Edinburgh).—Your print is worth from £1 to £2, according to condition.

**"Lord Burghersh,"** after Sir Joshua Reynolds, by F. Bartolozzi. —6,903 (Dublin).—If an old impression, in colours, your print should be worth from £10 to £15.

**"The Last Litter"** and **"The Hard Bargain,"** by W. Ward. —6,898 (Marylebone).—Your engravings may be worth £8 to £10, but it depends entirely upon their condition.

**"Children Feeding Chickens,"** after Sir J. Reynolds, by P. W. Tompkins. —6,878 (Derby).—If an old impression, printed in colours, this should be worth from £5 to £10, according to condition. The other prints on your list are of small value.

**Query.**—6,917 (Abergavenny).—None of the prints on your list are worth more than a few shillings. It is impossible to give any opinion regarding the oil paintings without seeing them, but they are not by artists "in demand."

**"Mrs. Smyth and Children,"** —6,970 (Old Charlton). —If an old impression, and in good condition, your print is worth about £25, but the only satisfactory way to judge is by seeing it.

**T. W.**—6,973 (Tooting).—Your etching after Rembrandt's *Christ Healing the Sick*, signed "T. W., 1758," is by Thomas Worlidge. Its value is about 30s.

**"Raffaello and the Fornarina,"** after A. W. Calcott, by L. Stocks. —6,979 (East Grinstead).—Your print is of very little value.

**"Hon. Anne Bingham"** and **"Lavinia,"** after Reynolds, by Cousins. —6,976 (Sutton).—If you possess ordinary prints, they can still be obtained for 1 guinea apiece, and the value is consequently small. Artist's proofs, however, are worth considerably more. There are so many reprints of *Miss Kemble*, after Reynolds, that it is impossible to give an opinion without seeing it.

**"Rabbits Eating Carrots"** and **"Boy Looking at two Pigs,"** after G. Morland. —6,966 (Wrexham).—In good condition, these prints are worth about £3 apiece. *Crossing the Brook*, after H. Thomson, by W. Say, from £3 to £7; *The Unlucky Boy*, after H. Morland, about 30s.

**"Summer"** and **"Winter,"** after W. Hamilton, R.A., by P. W. Tompkins. —5,837 (Toynbee Hall).—If in good state, these prints should fetch at least £10, and if they are in colours they may be extremely valuable. It depends a great deal on the colours, and it is, of course, impossible to say anything reliable before seeing them. The other engravings on your list are of little importance.

**Aquatint: "Battle of Waterloo."** —5,846 (Portsmouth).—This should be worth from 30s. to £2. The other print you mention is of very little value.

**Query.**—5,300 (Sherborne).—The print you describe is probably *The Vicar Receiving His Tithes*, by T. Burke, after Bigg.

### Objets d'Art

**Old Glasses.**—6,899 (Bourne).—The pair of glasses illustrated in your photograph should be worth about 25s. to 30s.

### Pottery and Porcelain

**Supper Service.**—6,993 (Melksham).—The pieces you describe are simply trifle dishes. We do not think they were ever intended to hold asparagus.

**Silver Lustre.**—6,994 (Castle Coote).—Assuming your bowl to be genuine old lustre, it should be worth about £1. The cup and saucer, from your description, are probably late Staffordshire, and therefore of no value to a collector.

## Answers to Correspondents

### Books

**Scott's Antiquary, 1816.**—6,458 (Highgate).—£2. Ainsworth's *Tower of London*, £1 5s.

**Scott's Novels.**—6,498 (Glasgow).—The value of your Scott's novels depends largely on whether they are in the original boards or have been rebound. The Byron manuscript should be of some value. Send it to us.

**Shakespeare's Works, 1823.**—6,524 (Coleford).—If in good condition this should be worth about £1.

**The Works of John Vigo, 1586.**—6,525 (Birmingham).—From your description this work appears to be in a fine contemporary binding, which would greatly appreciate its value. Send it to us for examination.

**"Vinetum Britannicum," 1691.**—6,552 (Barnet).—This edition is not of much value.

**Cruikshank Etchings.**—6,570 (Kinnitty).—Without knowing the number and condition of these it is quite impossible to give a valuation.

**"The Lady's Magazine."**—6,579 (Lisbon).—Works of this class are practically valueless. The other books mentioned are of some interest if in good condition.

**"The Cape Town Gazette."**—6,615 (Cape Town).—To a collector your copies of this periodical would have some value, but otherwise they would be difficult to dispose of.

**"Prout Rudiments of Landscape," 1813.**—6,225 (Brondesbury).—If you possess all the 64 plates it should be worth about £2 5s.

**Boswell's Life of Johnson.**—6,547 (Carlisle).—Your edition of this work has no value from a collector's point of view. Its value does not exceed a few shillings.

**Chronicle of England, 1864.**—6,442 (East Grinstead).—This book is worth between 25s. and 30s.

**Britton, History of Salisbury Cathedral, 1814.**—6,441 (Stanmore).—This is one of the 16 volumes forming Britton's famous Cathedral Antiquities. Its value is about £1. The Theological works and the Ladies' Magazine mentioned are of small value.

**The Gardener's Dictionary.**—6,419 (Shepherd's Bush).—*The Gardener's Dictionary* and the other books on your list are not of sufficient interest to have a collector's value.

**Breeches Bible.**—6,404 (Gloucester).—It is quite impossible to value this unless you send it to us. The other volumes should also be sent.

**Dr. Syntax' Tours, 1820-1821.**—6,398 (Clifton Gardens).—Your two volumes should be worth about £3.

**Markham's Husbandman's Recreation.**—6,964 (Sheffield).—Your edition of the book is too late to possess much value.

**Surtees, Mr. Facey Romford's Hounds, 1865.**—6,452 (Cheshire).—This work is worth £1 15s. *Bleak House*, 1853, £1 5s., and *Pickwick Papers*, 1837, £2. In parts, this last work is worth considerably more.

**Bewick's Quadrupeds, 1790.**—6,830 (Birmingham).—This work is worth about £2 10s.

**Gay's Fables.**—6,819 (East Grinstead).—Your edition of this work is not of much value, especially as you only possess the second volume.

**Plays.**—6,815 (Plaistow).—Your book of plays is of too late a date to appeal to collectors. Your Bible, if in good condition, should be worth a few pounds.

**George Bellamy.**—6,813 (Worthing).—The value of this work is comparatively small.

**Robertson's America.**—6,806 (Callan).—This work is very common, and your edition is not worth more than a few shillings.

**The Keepsake, 1830.**—6,796 (Tunbridge).—Works of this character are quite valueless from a collector's point of view.

**Roger's Poems, 1834.**—6,785 (Watford).—This work should be worth about £1 10s.

**The Alhambra, by Washington Irving.**—6,751 (Harley Street).—If the pedigree of your copy could be traced its value would be enhanced.

**Bible.**—6,746 (Spalding).—Your Bible is of too late a date to possess much value.

**"Zurich Letters."**—6,741 (Wisbech).—We have not yet received these volumes. If you will send them we shall be pleased to value them.

**Ephemeris.**—6,692 (Bournemouth).—With the exception of the Ephemeris, the books on your list are unimportant. Send it to us for inspection.

**Bible, 1776.**—6,688 (Pontypridd).—This has no collector's value.

**"History of America," 1847.**—6,676 (Chard).—The value of this work is very small.

**"De Rerum Usu et Abusu."**—6,680 (Burton).—We cannot value this book without seeing it.

**Catalogue.**—6,687 (Stowmarket).—The catalogue you mention is not of much value.

### Coins

**Jubilee Coins.**—7,034 (Erdington).—The collection would bring about 4s. over face value.

**George IV. 5s. piece.**—5,839 (Weybridge).—This coin is still accepted as currency, and has no collector's value. It is impossible to value your Morland drawing without seeing it. Is it by Morland, or is it only a copy from one of his drawings or prints?

### Engravings

**Italian.**—5,901 (Malvern).—All the engravings you name are of very small value indeed.

**"Death of Nelson," after Benjamin West, by James Heath.**—5,900 (Warwick).—Your engraving should fetch £1 or 30s. Advertise it in *THE CONNOISSEUR REGISTER*.

**"The Spinster," by Cheeseman, after Romney, etc.**—5,899 (Rugby).—The four engravings you describe might be of considerable value if genuine, but there have been many reproductions, and in any case it is impossible to give an accurate opinion before seeing them, as so much depends on the state, etc.

**Finden's Landscape Illustrations, etc.**—5,890 (Sunderland).—The prints you describe are probably book illustrations of very little commercial value.

**Colour Prints, after Wheatley, by F. Eginton.**—5,891 (Bangor, Co. Down).—If your prints are good impressions, printed in colours, they will probably bring several pounds.

**Morland.**—5,892 (Knutsford).—The value of your engravings, after Morland, is approximately as follows:—*Gathering Wood* and *Gathering Fruit*, engraved by R. Meadows, £8 to £10 the pair; *Peasant Family*, engraved by J. Pierson, *Pedlars*, engraved by J. Shepherd, £12 to £15.

**Portraits of Elizabeth of Bourbon and Philip IV., after Rubens.**—5,895 (West Coker).—These prints are not very rare, and would not have great value. The original oil painting is, of course, another matter, and, if it were brought to light, would command a high price as an example of the great master.

**Baxter Print.**—5,451 (Helensburgh).—Your Baxter print is only worth a few shillings.

**"Sheep Washing," after Wilkie, etc.**—5,443 (Weymouth).—All the engravings on your list are of very little monetary value. Black and gold Hogarth-pattern frames would be suitable.

**Landscape.**—5,463 (Duns, N.B.).—It is impossible to give any information regarding your print without seeing it. Your description is much too vague to enable us to gain a proper idea of what it is.



## The Connoisseur

**"Conde," after Cosway.**—5,466 (Paisley).—A first impression of this engraving should realise from £12 to £15 in the sale room.

**Landscape, by W. Radcliffe.**—5,470 (Hull).—From your description, the print you possess is of very small value indeed. It is utterly impossible to give an opinion as to the value of your oil painting without seeing it. The signature and monogram, though they may form a clue to the artist, assuming them to be contemporaneous, are of no use whatever in estimating the value of the work.

**"Sailor's Conversation," engraved by W. Ward; "The Country Butcher," engraved by T. Gosse, under J. R. Smith.**—5,469 (Charmouth).—If genuine, and fine impressions, your prints may be worth a large sum of money. The only way to tell is by examination, and we should advise you to send them.

**"Sunday Morning" and "Duck Shooting."**—5,472 (Smethwick).—These prints may be worth a few pounds, though, as you do not give any particulars, it is difficult to say definitely. Probably about £2 or £3 apiece. The others on your list are of small value.

**Illustrations to Shakespeare.**—5,482 (Iver).—Without seeing them we should consider the series you describe to be worth at least £2 or £3.

**Coloured Print, by I. Peirson.**—5,481 (Slough).—Your print is probably worth £3 or £4.

**"The Cricket Match," etc.**—5,882 (Halifax).—Your cricket print should sell for £3 or £4 to a collector. The other two engravings you name are of small value. It is impossible to say anything with regard to the Morland drawing unless it is seen.

**"Collina" and "Sylvia," after Sir Joshua Reynolds, by H. Jones.**—5,883 (Gt. Malvern).—The value of your prints would be approximately £6 to £8 the pair.

**Mezzotint, by V. Green, after B. West.**—5,869 (Exeter).—The subject you mention is not in demand, and the print would have small value.

**Engraving, by Robert Dodd.**—6,604 (Bungay).—Your print of *The British Fleet off Cape St. Vincent* should fetch about £3.

**Steel Engravings, by Gustave Doré.**—5,830 (Dunedin, N.Z.).—There is no demand for these prints at the present time. Though they were published originally at 10 guineas apiece, at recent sales in London they have brought very small sums indeed.

**"Rubens and his Wife," etc.**—5,829 (Weston-super-Mare).—The prints you mention are of little value.

**Portrait of Chas. Kean in his Actor's Robes, etc.**—5,920 (Bermondsey).—Your prints are all of very small value.

**Identification of Print.**—5,372 (Clapton).—Regarding your queries (a) we do not know the subject of the painting of which you send photograph; (b) from the photograph this is evidently an old line print after one of the early Italian masters, and probably the title is *Charity*. It would not, however, be of great value.

**Bartolozzi, after B. West.**—5,856 (Luton).—The engraving, of which you send tracing, is of very small commercial value.

**"The Angling Party" and "The Anglers' Repast," by G. Keating and W. Ward, after G. Morland.**—5,848 (Noorderstraat, Holland).—The prints, of which you send us photographs, are ones for which there is considerable demand among English collectors, and printed in colours and in fine state they have realised as much as £200 the pair in the London sale rooms. Cutting the margins has, of course, taken a great deal off the value of your prints; but

if the impressions are good, they may even now fetch several pounds under the hammer. They would sell well at either of the firms you name.

**"Mrs. Smyth and Children," by Reynolds.**—6,970 (Old Charlton).—If old and in good condition, the value of your print might be anything up to £25. It is impossible to name any sum with certainty unless we see the print.

## Objets d'Art

**Horn Snuff-box.**—5,368 (Totteridge).—Your horn snuff-box, with portrait of Queen Anne, is probably by J. Obrisset, who made many of this kind. There are several specimens of his work in the mediaeval room of the British Museum. Its value will be about 25s.

**Painting on Glass.**—5,835 (Tunbridge Wells).—Your glass picture, judging without inspection, would not be worth more than about 10s. The prints are of small value.

**Painting on Porcelain.**—5,310 (Batley).—It is extremely doubtful whether you could get as much as £125 for your picture now. It might sell well at some West End auction rooms, but it would not be considered old, and would not appeal to collectors.

**Sheffield Plate.**—5,319 (Moscow).—The coffee pot and cream jug, of which you send photograph, should realise about £8 in the London market.

**Treatment of Japanese Cloisonné Enamel.**—6,971 (Manchester).—The only way is to wash it with soap and water, and afterwards polish with a soft leather.

## Pictures

**Adam Buck.**—7,167 (Winchester).—This artist is chiefly known by his work *Paintings on Greek Vases*, containing 100 plates, designed and engraved by himself, published in 1812. He exhibited portraits in crayon and oil, as well as miniatures, at the Royal Academy very frequently between 1795 and 1833. Your water-colour portraits of his should have some value, but it is impossible to give any definite opinion without seeing them.

**K. Elliot.**—6,921 (Whitehaven).—There are several painters of the name Elliot, though we do not know any with initial K. Send your picture for inspection.

## Pottery and Porcelain

**Mark.**—5,919 (Kingsdon).—As far as we can tell from your indistinct sketch of mark, your porcelain is Coalbrookdale.

**Oriental Plaque and Vases.**—5,840 (Cawnpore).—We regret your elaborate description does not aid us materially to form an opinion of your plaque and vases. It is absolutely impossible to give information regarding Chinese porcelain without both seeing and handling it.

**Plates.**—5,870 (Netley).—Your plates are probably modern, a large number having been put on the market in recent years, and the value is very little.

**Chelsea Melon, etc.**—6,607 (Clapton Common, N.).—The description you give of the Chelsea melon is too vague to enable us to give a reliable opinion. There are many varieties and sizes of them. If perfect, the value might be about £15. The plate, of which you enclose tracing, is apparently modern.

**Dessert Plate.**—5,875 (Dublin).—The plate you describe is of Vienna fabrique, probably modern. It would not have any special value from a collector's point of view, but well-finished specimens are expensive.

**Query.**—6,095 (Godalming).—Hand-painted modern china, if artistic and of fine quality, would have a sale second-hand for decorative purposes, but it is, of course, of no interest to collectors, and fancy prices could not be expected.

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## To Subscribers to the Magazine.

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**A**N index of the first 12 volumes of THE CONNOISSEUR, September, 1901, to August, 1905, is now in course of preparation, and the Editor will be glad to hear at once from all who wish to obtain a copy. It will be thoroughly exhaustive, and undoubtedly prove most useful in making the numbers and volumes of THE CONNOISSEUR even more valuable as works of reference than they are at the present time.

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An Index to the first 12 Volumes of "*The Connoisseur*" Magazine (September, 1901, to August, 1905), is in active preparation. It will be thoroughly exhaustive, constituting a complete list of everything contained in the Magazine.

All subjects being arranged under their respective headings, the use of this Index will be considerably simplified.

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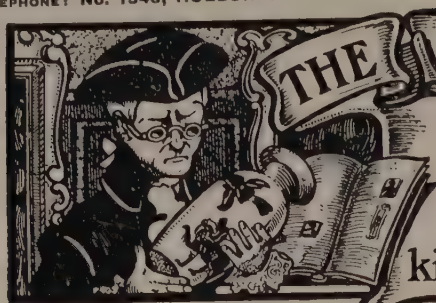
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**SPECIAL NOTICE.**—No article that is in the possession of any Dealer or Manufacturer should appear in this List.

**Spinnet.**—Broadwood "Square," dated 1805. Inlaid mahogany brass beaded case. Perfect condition. Low price. Viewed by appointment. [No. R2,152]

**Portrait.**—Beautiful enamel; first Duke of Buckingham. £20. [No. R2,153]

**Armour.**—A fine Gothic suit, heavy; also plain suit and demi suit, cheap. [No. R2,154]

**Crown Derby Dinner Service.**—Beautiful old, 110 pieces. Grecian Japan pattern (Duesbury). Over one hundred years old. Offers? [No. R2,155]

**Plans.**—The plans for a very beautiful and picturesque Country Mansion, by an eminent Architect, for sale (not being required) at bargain price. [No. R2,156]

**For Sale.**—An Ancient Coffin, a handsome and rare specimen of a sixteenth century iron-bound strong-box; has a secret keyhole apart from the false escutcheon of hammered ironwork, while a false top of damascened steel conceals its curiously constructed lock. The history of this fine curio appeared in a descriptive article with two illustrations in "The King" of March 14th, 1903. [No. R2,157]

**Wanted.**—A collection of Tobacco or Snuff Graters or Scrapers, and any documents, engravings, vignettes, etc., referring to the above; or description of tobacco or snuff graters in the possession of collectors will be gratefully received. [No. R2,158]

**Old Grand Piano.**—By Broadwood, for sale. Full particulars. [No. R2,159]

**Elizabethan Curtains.**—For sale, genuine old set of four on linen in crewel, perfect condition. Price on application. [No. R2,160]

**For Sale.**—Fifteen pieces of Pink Lustre. Engravings by Miller and Willmore, after Turner. [No. R2,161]

**For Sale.**—Lady Hamilton, *Bacchante*, after Romney, by Hirst. At published price, £6 6s., or near offer. [No. R2,162]

**Snuff-Box.**—Seventeenth century, German, carved ivory top represents *Rape of Galathea*, sides engraved brass, hunting scenes. Price £3 15s. [No. R2,163]

**Engravings.**—Two, of Lorrain's Works, published eighteenth century. Also Astronomical Maps, 1831. [No. R2,164]

**Sheraton Sideboard.**—Beautiful, 7 feet long. Price £35. [No. R2,165]

**Old Engravings.**—Two, by W. Ward, after G. Morland: *The Last Litter*, *The Hard Bargain*, date 1800. For sale. [No. R2,166]

**Genuine Old Sheffield.**—Pair Candlesticks, Snuffers and Tray; Decanter Stands. Must sell. [No. R2,167]

**For Sale.**—Swansea, Nantgarw Porcelain, impressed mark. [No. R2,168]

**Genuine Old Spode.**—Luncheon and Dessert Service, Rose decoration, 39 pieces, unique design. [No. R2,169]

**Portrait of James II.**—By Godfrey Kneller. For sale. [No. R2,170]

*Continued on Page 8.*

**WANTED.**—Genuine old English Carvings—Grinling Gibbons and Georgian styles. Write Box Y., Advt. Dept., "CONNOISSEUR," 95, Temple Chambers, E.C.

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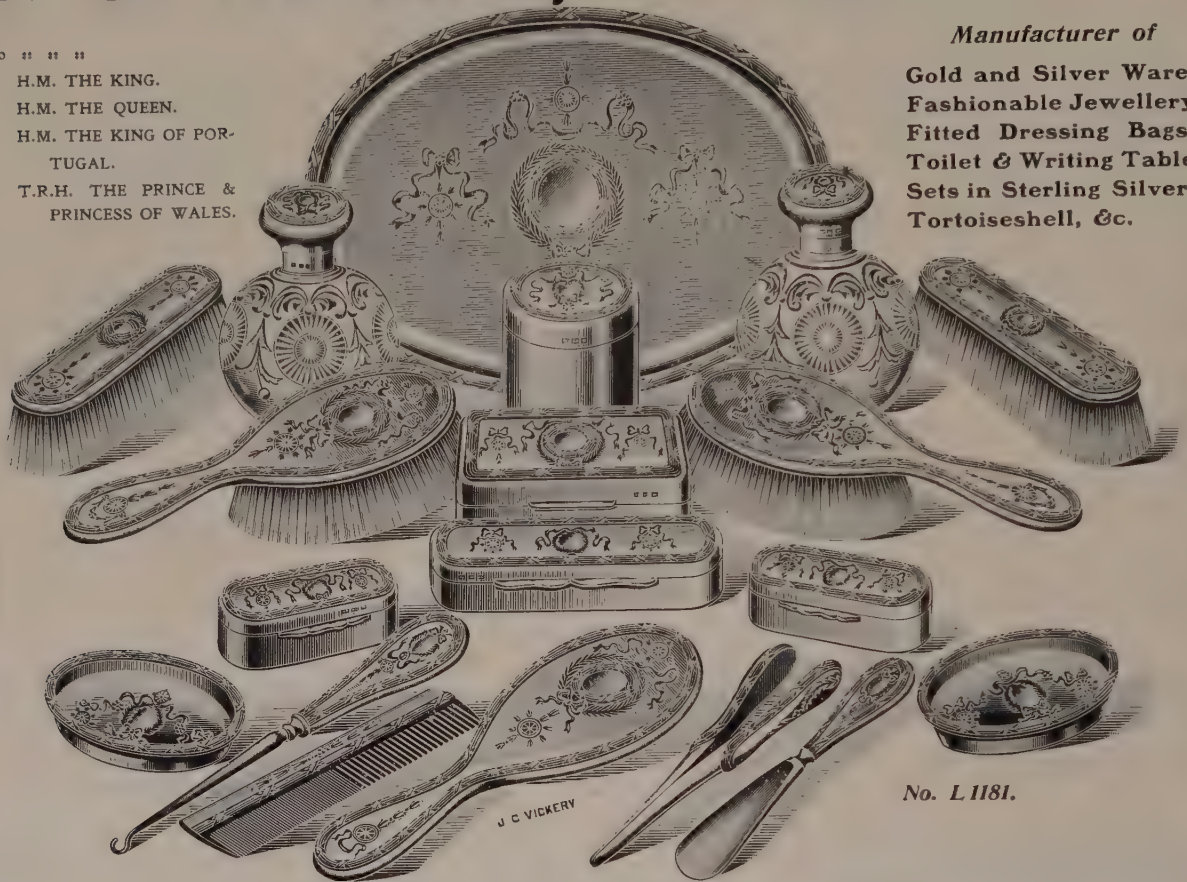
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—continued from page 2

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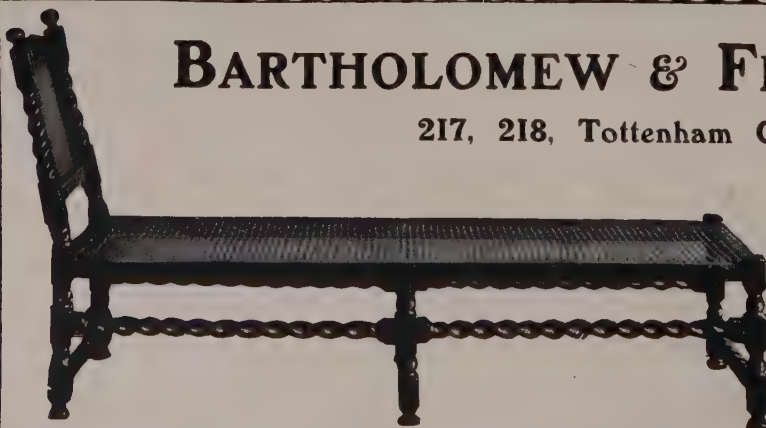
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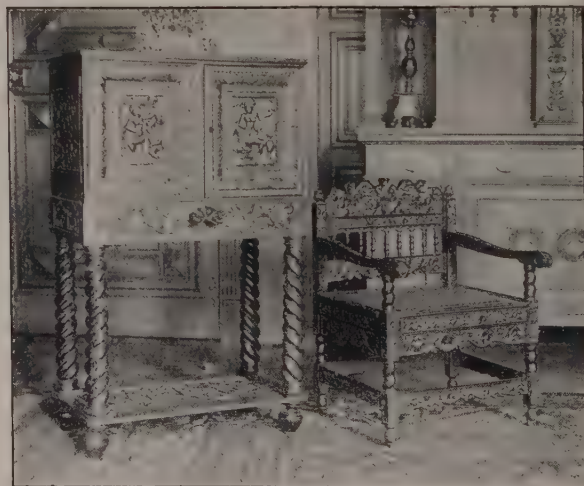
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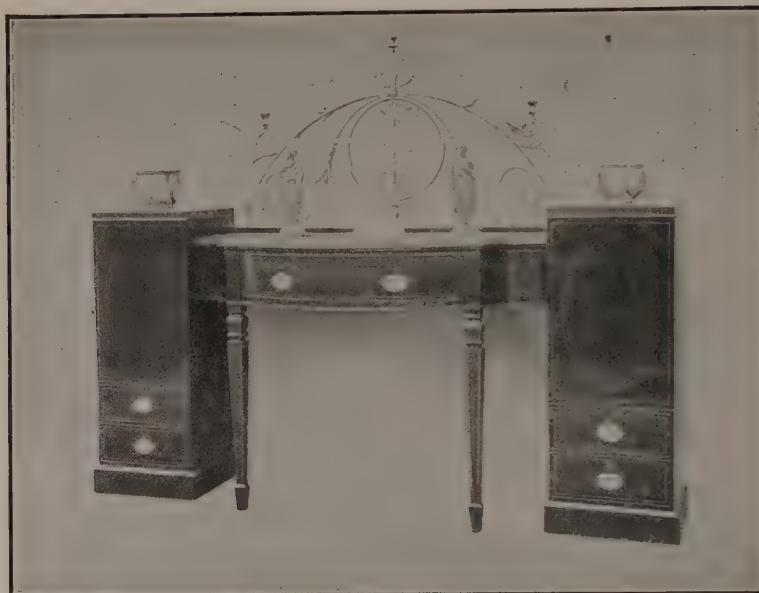
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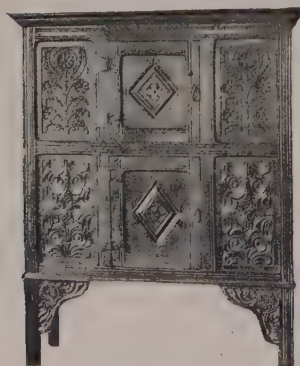
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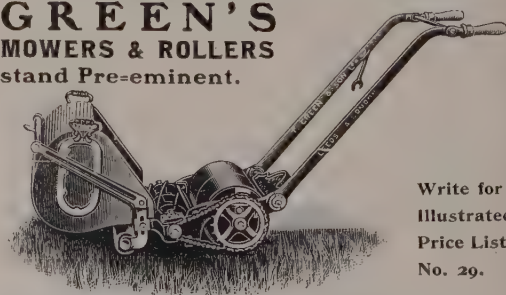
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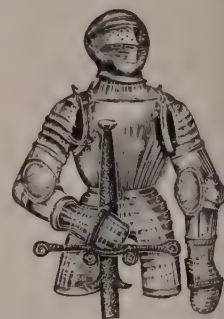
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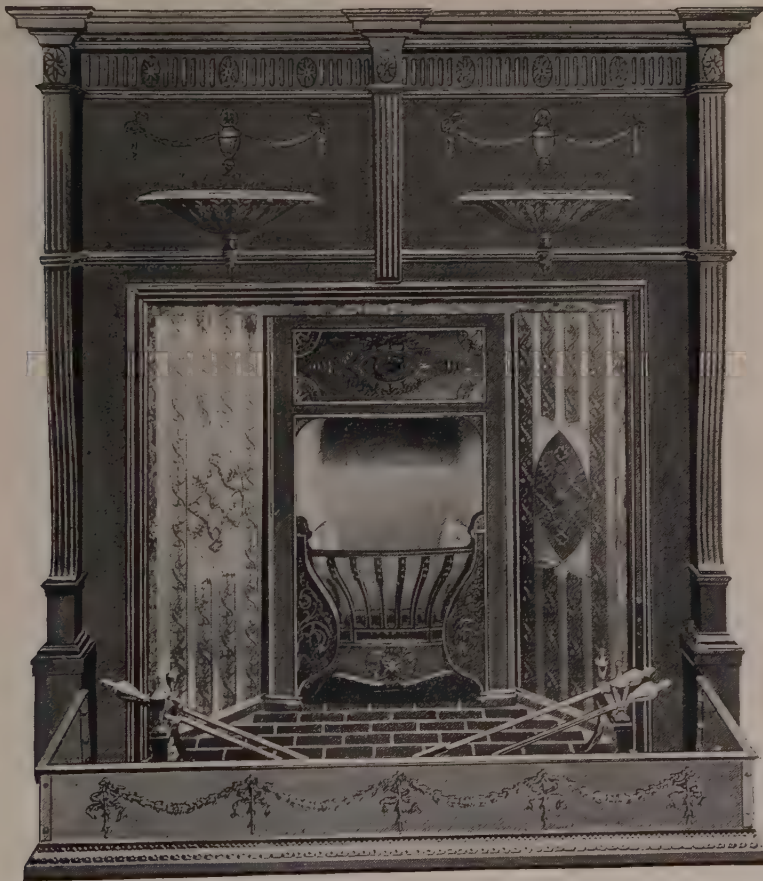
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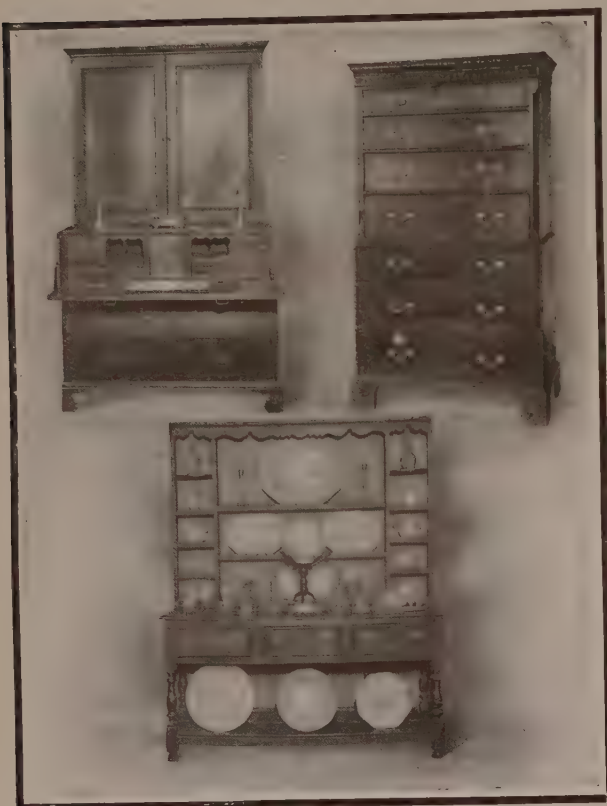


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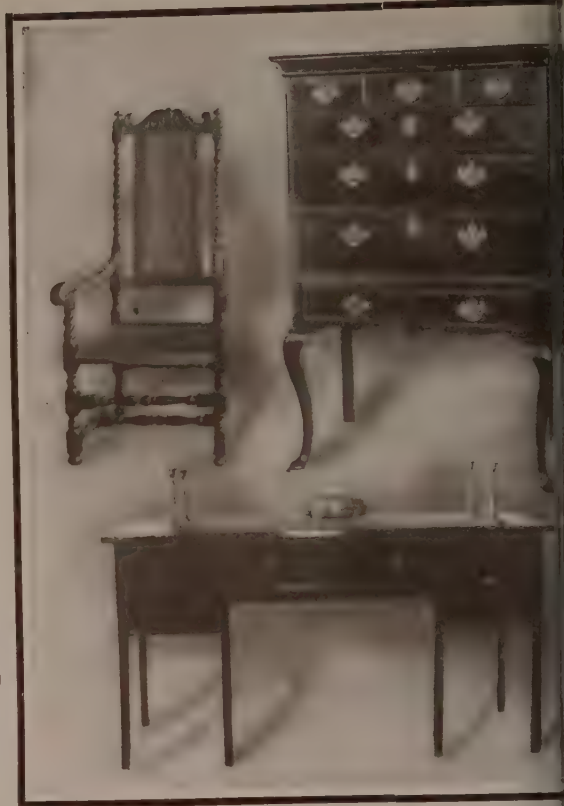


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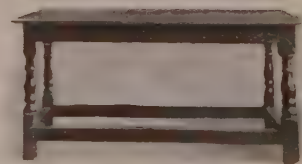
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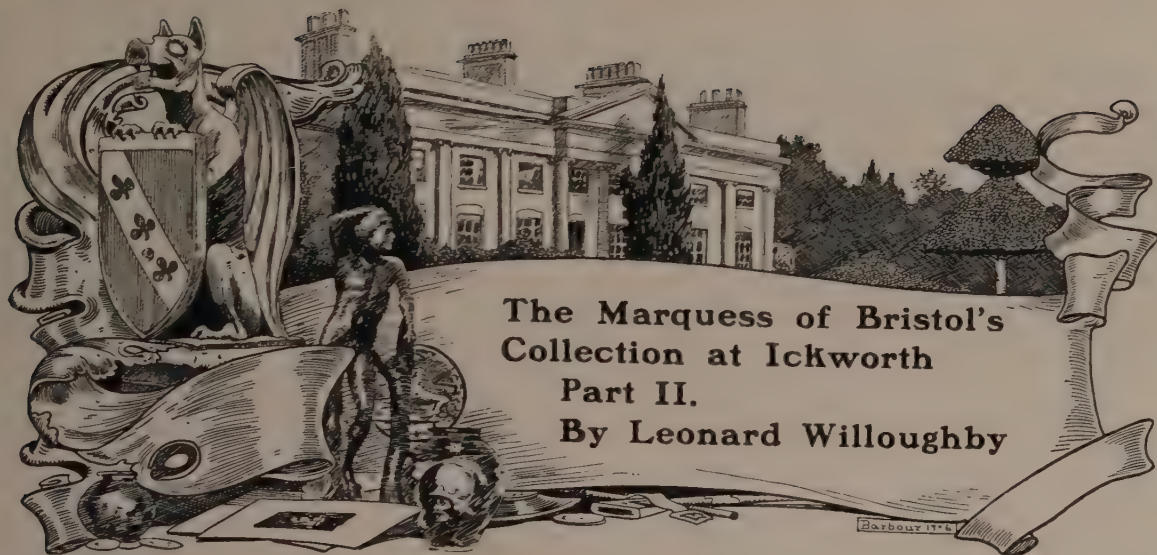






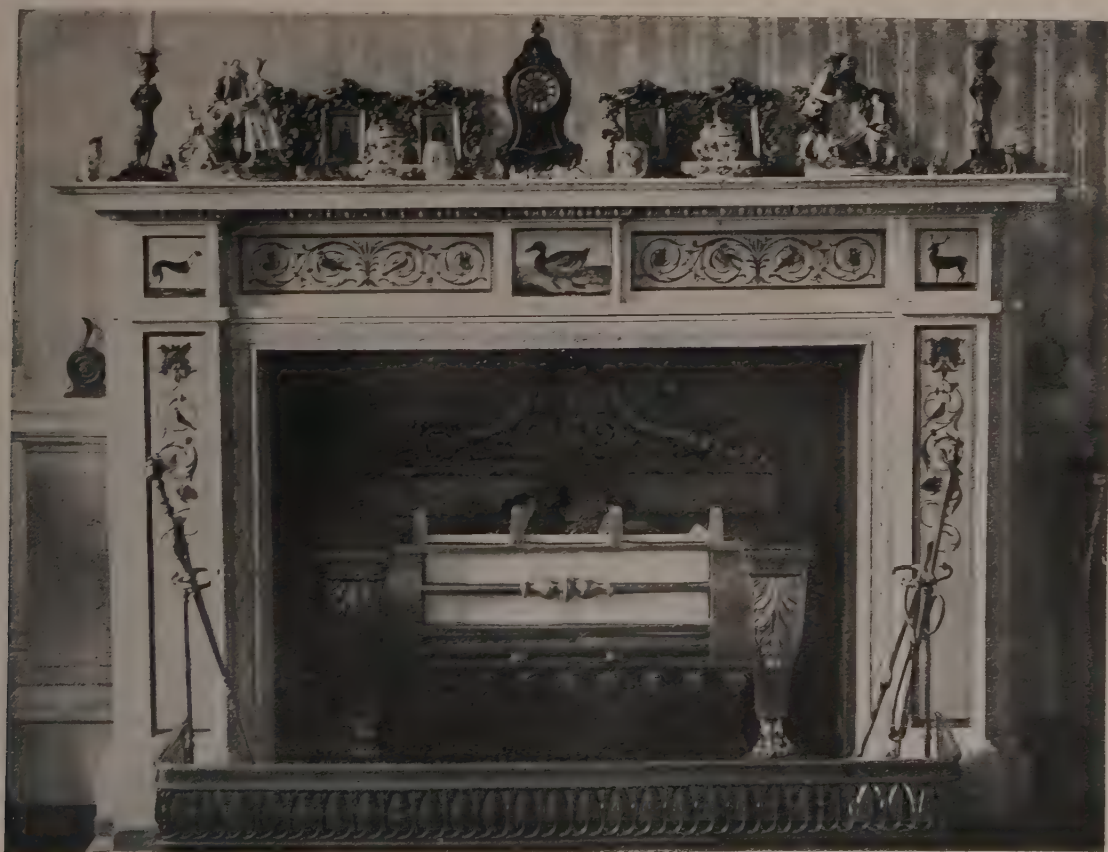
THE BILLITTED SOLDIER'S DEPARTURE

Engraved by Graham  
After George Morland



DURING this time the bishop was actively amusing himself in Ireland, and taking a keen interest in the movement for the reform of the Irish Parliament. He enrolled himself as an armed Volunteer, and on the occasion of the meeting of the National Convention in Dublin,

he made a sort of kingly entry at the head of a procession, which Mr. Lecky describes as follows : "Dressed entirely in purple, with diamond knee and shoe buckles, and with long, gold tassels hanging from his white gloves, he sat in an open landau drawn by six noble horses



INLAID MARBLE CHIMNEYPIECE IN MORNING ROOM





EGYPTIAN STATUE OF ANTINOUS AND ITALIAN BRACKETS

caparisoned with purple ribands. Dragoons rode on each side of his carriage, which proceeded slowly through the different streets amid the cheers of a large crowd, till it arrived at the door of the Parliament House, where a halt was called and a loud blast of trumpets startled the assembled members. Several, wholly ignorant of the cause of the tumult, flocked from curiosity to the door, and the bishop saluted them with royal dignity. The Volunteers presented arms, the bands played the Volunteer March, then with a defiant blast of trumpets the procession proceeded on its way."

During the Convention his

conduct and reckless language so alarmed the Government that the Lord-Lieutenant carried about a warrant for his arrest in his pocket. Overstepping the mark altogether by the violence of his counsels, the patriots threw him over, and thus dispirited at his failure to raise a popular cry, his ardour in the cause of Ireland speedily subsided, and in 1786 he left once again for the Continent. The rest of his life was spent entirely on the Continent, a period of seventeen years, during which time he entirely neglected his diocese, and insulted the Primate in the most consummate way when he remonstrated with him. He, however, continued to draw quarterly remittances of £5,000, but his extravagances in his purchases of what he called the "Beaux Arts" were such that before the next remittance was due his purse was empty, and then he had to dispose of part of his purchases at heavy loss. He scattered large sums of money among poor painters, and purchased pictures—good, bad and indifferent, and without discrimination.

Once, when travelling from Rome to Florence, he was dining at Siena, when the procession of the Host passed beneath the window of his room. Having a great dislike to a tinkling bell, he seized a tureen of pasta, and threw it in a fury on to the heads of the priests. The crowd made a dash for him, and would have very likely killed him, only he escaped by the greatest good luck and a large outlay



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## *Marquess of Bristol's Collection*



COUNTESS OF SUFFOLK  
BY J. HOSKINS

of gold, flying with all speed over the Tuscan borders. In 1796 he made the acquaintance of the Countess Lichtenau at Naples, the quondam mistress of Frederick William of Prussia. Though sixty-six years of age

he fell violently in love, and lived a life of open shame with her. He in the same way was intimate with Lady Hamilton, the wife of his friend the English ambassador, and famed in connection with Nelson.

He did his best to marry one of the Countess Lichtenau's daughters by Frederick of Prussia to his second son, who utterly refused the suggestion, greatly to his father's anger and mortification. In 1798, when Italy was overrun by the French troops accompanied by hordes of dealers and hucksters, the bishop's collection of treasures were at once the object of plunder, while he himself was promptly placed in prison in the Castle of Milan. He endeavoured, through his daughter, Lady Elizabeth Foster, to get Pitt to appoint him Ambassador at Rome, thinking thereby to save "all that immense, valuable and beautiful property, a

large mosaic pavement, sumptuous chimney-pieces for my new house, and pictures, statues, busts, and marbles without end, first-rate Titians and

Raphaels, dim Guidos, and three Carraccis—*gran Dio! che tesoro.*" His request was not granted, but, owing to



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JOHN AUGUSTUS LORD HERVEY  
BY COSWAY



ADMIRAL AUGUSTUS,  
THIRD EARL OF BRISTOL  
BY COSWAY

the petition of a number of artists and others, of whom he had been a liberal patron, citizen Heleyer agreed to

allow him to redeem his treasures for £10,000. No sooner was this sum paid than again was the collection plundered and distributed over the Continent, never again to come together. Thus the house which was building at Ickworth, on purpose for their reception, was useless, and only a White Elephant ever afterwards.

For the rest of his life he behaved as a madman, riding about the streets in red plush breeches and a broad brimmed white straw hat, which the people in Rome supposed was the regulation costume of an Irish bishop; but as to his irregularities, the less said the better.

In appearance he was short, delicately formed in figure and face, animated in expression, and quick in movement and speech. Charles James Fox described him as "a madman and a dishonest one"; Horace Walpole with scorn spoke of him as "this right irreverent bishop"; Lord Charlemont stigmatised him as "a bad father, a worse husband, a determined deist, very blasphemous in his conversation, and greatly



MINIATURE  
BY PETER OLIVER



LADY CARR  
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## *The Connoisseur*

addicted to intrigue and gallantry." To his sons his ideas were just, and he took pains over their education, yet he quarrelled with them, his brothers, and his wife; the only one of his family with whom he did not fall out being his daughter, Lady Betty Foster, who possessed great tact, and knew how to manage him.

His abilities were great, as were his sympathies; his intellect was swift, and his actions bold, but his vices, blasphemies, and domestic tyrannies

and wings with an enormous collection of sculpture and pictures, busts and marbles—a collection which perhaps might have been the finest of its kind in the kingdom, the wings and passages were utilised for living purposes. It is an enormous pile, measuring 625 feet in length, with a circular centre building resembling the Albert Hall.

Naturally, to fill this palace, it would require an enormous collection of objects, and thus it is that one wing is practically empty, a portion of it being



CABINET OF JAPANESE LACQUER WITH BLUE AND WHITE PAINTED PLACQUES

completely put his better qualities in the shade, so much so indeed, that one can only believe that his actions were the result of a disordered brain, rather than the wilful performance of things which are too sad to contemplate. Dying in 1803, and when only a portion of Ickworth was erected, it was a matter for consideration whether the house should be continued with, especially so as the bishop's collection had disappeared. It was, however, found cheaper to finish the building and add the wings, rather than to pull it down and build a less pretentious house. Instead of the house, when finished, being filled in corridors

used as a palm house. In the centre building, the part in which the bishop had intended himself to reside, are what may be styled the principal rooms—rooms which Lord and Lady Bristol but seldom use, preferring the more cosy east wing to live in. The most interesting objects dispersed throughout the house are the pictures, china, statuary, furniture, miniatures, lace, fans, and snuff-boxes. Many of the pictures are family portraits by Gainsborough, Reynolds, Zoffany, Kauffman, Lely, Ramsey, Kneller, Romney, Hogarth, Grant, Hudson, while others are by Van Dyck, Lawrence, Hoppner, Vigée le Brun. These I can allude to in passing



JOHN AUGUSTUS LORD HERVEY

BY GAINSBOROUGH



through the various rooms, as well as other objects of interest as we come to them.

In the large stone entrance hall are several pictures, the most interesting being that of the bishop, by Kauffman, which hangs over the fireplace. This is a full length, seated, in episcopal dress, a grey coat, and by him a picture of Derry Cathedral. Opposite to this picture is one of John Lord Hervey, the father of the bishop; this is by Hudson, and depicts him full length, seated, wearing a brown coat, knee breeches, and holding on his knee the Privy Seal Bag. Born 1696, he died 1743, and was—as described in the earlier part of this article—the eldest surviving son of the first earl, by his second wife, Elizabeth Felton. He was called to the House of Lords in his father's lifetime as Lord Hervey of Ickworth, and he married Mary (Molly) Lepel in 1720. Other pictures here are Sir Thomas Felton, by Kneller, who was Master of the Household to William III.; he was also M.P. for Bury St. Edmunds. He is shown wearing a green velvet coat and a long brown wig.

One by Lely of Sir Robert Carre, Bart., is a three-quarter length; wearing a brown robe and a dark curly wig. He was born in 1682, and was the eldest son of Sir Robert Carre of Sleaford. Lady Elizabeth Felton, who died in 1681, also by Lely, is here. She was the daughter and co-heir of James, third Earl of Suffolk, Lord Howard de Walden. There is also a picture of John Hervey of Ickworth, eldest son of Sir William Hervey, who married Susan Jermyn.

Against the wall, and facing the front door, is

the colossal piece of sculpture, *The Fury of Athemas*, by Flaxman, which is supposed to be one of the few pieces of the bishop's collection ever recovered. The breakfast room, which opens from here on the left, holds several very large full-length portraits, notably of John Augustus Lord Hervey, in naval captain's uniform, a work of Gainsborough's. This officer was Minister-Pleni-

potentiary in Tuscany, and married in 1779 Elizabeth, daughter of C. Drummond of Meggich. On the other side of the fireplace is Sir Thomas Lawrence's copy of his own picture hanging at Windsor, of Robert, second Earl of Liverpool. This nobleman was born 1770 and died 1823, having married the daughter of the third Earl of Bristol. He was summoned to the House of Lords as Baron Hawkesbury. Over the fireplace is Reynolds's picture of Sir Charles Davers, the brother-in-law of the bishop. The picture is three-quarter length, and Sir Charles is depicted in a scarlet coat, holding a gun; there is also a spaniel in front of him, and in the background

is Rushbrook House. This gentleman was M.P. for Bury St. Edmunds in 1774. Another large picture here is of Lady Louisa Hervey, Countess of Liverpool. It is by Romney, a full length; she is leaning on a harp, and wears a white dress. This lady was the third daughter of the fourth Earl—the bishop—and married in 1795 R. B. Jenkinson, second Earl of Liverpool. In Romney's notebook appears, "Lady Louisa Hervey, painted 1790-92. Sent to Lady Bristol."

Over one of the doors is a painting of Elizabeth



INDO-PORTUGUESE CARVED EBONY CHAIR

## *Marquess of Bristol's Collection*

Lady Hervey, and her daughter Elizabeth, Mrs. Ellis. It is a three-quarter length, seated, and shows Lady Hervey with fair hair, a pale yellow dress, with blue scarf, holding her daughter on her lap. She was the daughter of Colin Drummond, Commissary General and Paymaster to the Forces in Canada. She married John Augustus, eldest son of the bishop; her daughter married in 1798

finely carved chairs of Indo-Portuguese work are also valuable; these, unlike most chairs of this kind, are elaborately carved both back and front. There are also one or two exceedingly handsome commodes of the Louis XVI. period.

The drawing-room, like the breakfast and dining-rooms, has its outer walls on the curve, as these rooms run round the centre building, which is



PORTRAIT OF MME. VIGÉE LE BRUN

BY HERSELF

Charles Rose Ellis, created Lord Seaforth in 1826. The picture is by Angelica Kauffman, but is not one of her best works. Another picture here by Ribera (Spagnoletto), which occupies almost the whole of one wall, is a copy of one in the Vatican. The marble fireplace is very handsome, and consists of a white background with inlaid coloured marble and mosaic plaques. The china here is chiefly ruby Chelsea and Derby-Chelsea, both of which are beautiful in colouring and design, as well as valuable and rare. Some

nearly circular in shape. Two sets of pillars, one at each end, divide the room. There are five tall windows facing nearly south, by which the room is admirably lighted. The fireplace is in the centre of the wall, facing the windows, and is a beautiful piece of Canova's work, the figures on either side, especially on the left side, being some of his best work. There are but few pictures here, the most valuable and interesting being a Velasquez, of Don Baltazar Carlos, in hunting costume. The miniatures are all good,



and include some by Cosway, Mrs. Mee, Cooper, Hilliard, Peter Oliver, and J. Hoskins. These are mostly family portraits of relatives and connections. Amongst the furniture is a fine specimen of red Boulle, a commode with eight legs, while between the windows are some wonderfully handsome console tables with tall mirrors above and painted panels at the top. There are also several marble busts of Canning, Pitt, Fox, and Lord Liverpool. The dining-room leads out of this, and is reached through two massive mahogany doors, for the walls are quite six feet thick in this building. This room, like the others, is very lofty, and is peculiar in shape, but holds some of the most interesting family pictures. Over the sideboard is one by Gainsborough of Augustus John, third Earl of Bristol, who married Miss Chudleigh. He is shown full length in admiral's uniform—for he was admiral of the blue. He died without male issue, and so his brother, the notorious bishop, became fourth Earl. Over the fireplace is one by Sir T. Lawrence of Frederick William, the second son of the bishop, who became fifth Earl and eventually first Marquess. He married the Hon. Elizabeth Upton, second daughter of the first Lord Templetown. He was born in 1769, succeeded to Earldom in 1803, created Marquess in 1826, and died in 1859 at the age of ninety-one. On either side of this are two very large pictures of Frederick William, second Marquess, and Lady Katherine Manners, by Sir Francis Grant. The second Marquess, father of the present Lord Bristol, was born in 1800, and succeeded in

1859, having married the beautiful Lady Katherine Manners, daughter of John fifth Duke of Rutland. When this painting was done she was Lady Katherine Jermyn, her husband not then having succeeded to the Marquisate, while she died in 1848, or eleven years previous to his succession. On either side of the door leading to the drawing-room are pictures of Lady Betty Foster and the present Marquess. That of Lady Betty is by Kauffman, and is a three-quarter figure seated, in white dress, large hat, and a landscape. She was a daughter of the bishop, and married in 1776 John Thomas Foster, who died in 1796. She married secondly William, fifth Duke of Devonshire, in 1809, and died in Rome in 1824. That of the present Marquess is by A. Cope, R.A., and has only just been finished. It bears an inscription—"Presented by the County of Suffolk to the Most Honourable

the Marquess of Bristol, Lord-Lieutenant of the County, 1905." It is an excellent likeness, and emphasises the remarkable resemblance between the present Duke of Rutland and himself. The remaining picture over the door is of Charles Rose Ellis, Lord Seaford, a three-quarter length standing. Born 1771, he married the only daughter of John Augustus Lord Hervey, and was M.P. for Heytesbury 1793, and afterwards for Seaford. He was created Lord Seaford in 1826, his son, through his mother, inheriting the title of Howard de Walden, to which he succeeded on the death of his great-grandfather the bishop. Thus this ancient title in this way passed from the Hervey family through the female line.



VENETIAN WALL LIGHTS, ENGRAVED GLASS AND PAINTED CHINA FRAME

*(To be continued.)*



## Silhouettes

By Mrs. F. Nevill Jackson

ORNAMENT and profile portraiture in black outline was used as decoration by the Etruscan potters before the Christian era, and the origin of portrait painting has been attributed to the accidental casting of a shadow upon a screen.

Silhouettes, as we know them now—those cut paper or painted shadow likenesses which are to be found stored away in every house where family relics are preserved, are of much later origin, their popularity being at its height during the last half of the eighteenth century.

Etienne de Silhouette, from whom they take their name, was a Minister of Finance under Louis XV. Born at Limoges on July 5th, 1709, he received as good an education as could then be obtained in a provincial town, studying independently such books on finance and administration as he could obtain; after travelling in Europe, he settled in London for a year to examine our

practice of public economy—he then determined that one day France should have the same sound financial system. On returning to Paris he translated some English works, which made his name known, and, becoming attached to the household of Mareschal Nivelles, was appointed Secretary of the Duc d' Orleans, the son of the Regent, who in a short time made him his chancellor.

At this time costly wars were depleting the treasury of France, and ministers were rapidly succeeding each other as head of the finance department of the State.

Silhouette had always preached economy, a most uncommon watch-word in those days of huge personal and state expenditure.

Disgusted at the extremes of the Grand Monarque and the Regency, a section of thinking men gathered round Silhouette, seeing in him the controller who would straighten out the finances





of the State. A party headed by the Prince of Conti opposed him, on the ground that he had committed a crime by translating various English books into French. Assisted by the all-powerful Madame de Pompadour, however, Etienne de Silhouette was elected Contreleur-General, March, 1757.

He attacked his task by reforming many abuses, and had saved the treasury 72 millions of francs before he had been in office twenty-four hours without increasing the taxes. "This is the more remarkable," comments the old biographer, Michaud, in the naïvest way, "because many of his relations were amongst those whose salaries he cut down"; it is safe to conjecture that Etienne was not a particularly popular member of his family. Encouraged by his success, Silhouette next proposed economies in the personal

expenditure of Louis XV. and his ministers, and it is owing to this policy that many of the masterpieces of the gold and silversmiths of that splendid epoch found their way to the smelting pot.

The King submitted to these drastic measures without hesitation, and supplied much of the capital for the novel banking system which Silhouette next proposed; but the legislators were not so enthusiastic, and many of those who had most eagerly supported his election were now opposed to him. Some of his operations failed; Silhouette lost his head, and plunged deeply to regain ground;

he was, however, forced to resign after an erratic term of office which had lasted eight months. He retired to his estate at Brie-sur-Marne, and spent his life in reading, translating, and in regulating his estate on what lines we can easily guess.



MACHINE FOR DRAWING SILHOUETTES LIFE SIZE



Auguste Edouart fecit, 1835.]

FAMILY GROUP

[Unbles & Klasen, Lith., 26, Sth. Mall, Cork.

## Silhouettes

Voltaire was enthusiastic in his praise. Soon after his appointment he wrote: "Si M. de Silhouette continue à couvrir il a commencé il faudra lui trouver une niche dans le temple de la gloire à côté de Colbert." That was in June, 1759.

M. Cidiville said: "Le génie de M. de Silhouette est Anglais calculateur et courageux."

Whether the black profile portraits were called Silhouettes in derision on account of their cheap and economical production, or whether they were named after the financier because in making them he found his chief recreation, it is difficult to decide. It is probable, however, that they had been known some little time, and as the cheap portraiture of the day, were wittily named after the statesman who was so fond of making them.

In the *Journal Officiel*, published in Paris, August 29th, 1869, we read: "Le château de Bry-sur-Marne fut construit en 1759 par Etienne de Silhouette . . . une des principales distractions de ce seigneur consistait à tracer une ligne autour d'un visage, afin d'en avoir le profil dessiné sur le mur; plusieurs salles de son château avaient les murailles couvertes de ses sortes de dessins que l'on appelle des silhouettes, du nom de leur auteur, dénomination que est toujours restée."

Isaac D'Israeli declares that the wits ridiculed the Minister of



SILHOUETTE IN BLACK AND COLOUR

Finance who could only suggest excessive economy as a remedy for an exhausted exchequer by pretending to take his advice — cutting their coats short, using wooden snuff-boxes, and offering as portraits profiles traced by a black pencil on the shadow cast by a candle on white paper.

Certainly the paper portraits must have seemed grotesquely cheap and ineffective to men to whom Daguerre was as yet unknown. Hitherto portraiture meant a painting on canvas, a delicate ivory painted miniature, or, still more costly marble or enamel presentment. Cheap portraiture was an art hitherto unknown, and the fact that by simply tracing a shadow an absolutely correct profile portrait could be produced by one who had no skill or previous training, accounts for the enormous popularity of the silhouette in the last years of the eighteenth and the beginning of the nineteenth century, before Daguerrotypes became popular and photography ousted both from the field.

There is a tradition of the actual occasion by which the process of silhouette portraiture was first suggested,

which, like the sea-weed tradition in the lace-making annals of Italy, may or may not be founded on fact.

A lover, on returning after a short absence, found that his betrothed had just died; his grief was added to by the thought that he had no portrait



Auguste Edouart, *écrit*, 1835.

[Uncles & Klasen, Lith., 26, St. Mall, Cork.]

CHECKMATE



or memorial of her. Distracted by this idea he looked up from the bier, and saw on the opposite wall the outline shadow of her face thrown by a taper burning by her couch. Though unskilled in any artistic method, he was thus able to get a perfectly correct profile portrait.

This tracing of the shadow by means of a candle was the process used by the physiognomist Lavater, and fully described in 1742 in his *Essays on Physiognomy designed to promote the Knowledge and Love of Mankind*."

"The chair should be expressly adapted to the operation, and constructed in such a manner as to give a steady support to the head and to the whole body; the shade ought to be reflected on fine paper, well oiled and very dry, which must be placed behind a glass perfectly clear and polished, fixed in the back of the chair. Behind this glass the designer is seated. With one hand he lays hold of the frame, and with the other guides the pencil. The glass, which is set in a moveable frame, may be raised or lowered at pleasure, both must slope at the bottom, and this part of the frame ought firmly to rest on the shoulder of the person whose silhouette is to be taken.

"Towards the middle of the glass is fixed a bar of wood or iron, furnished with a cushion to serve as a support, which the drawer directs at pleasure by means of a handle half an inch long. With the assistance of a solar microscope you will succeed still better in catching the outlines, and the design will be more correct."

The nicety of such arrangements ensured the accuracy which Lavater desired for the delineation

of the characters of his sitters. He describes them in such words, "This is the character I would assign to the silhouette of this young person. I find in it goodness without much ingenuity," and so-on at great length. From the point of view of the physiognomist, he considers "The silhouette of the human body, or of the face only, is of all portraits the feeblest and the least finished;

but, on the other hand, it is the justest and most faithful when the light has been placed at a proper distance."

"Silhouettes extended my physiognomical knowledge more than any kind of portraits."

"No art comes nearer the truth than exact silhouette. Take a silhouette drawn with all possible accuracy after nature, then transfer it to oiled paper very thin, lay it over the profile of the same size drawn by an artist of the highest ability, and very great differences will be found in the outline."

"Silhouette arrests the attention by fixing in the mind exterior contours alone."

Besides this method of procuring the silhouette by tracing the shadow on white paper and then filling in the outline with Indian ink, there were

other styles of producing these profile portraits. No fewer than seven have come under our notice:—

1. The process already described by means of shadow. Such portraits were sometimes filled in black, and occasionally cut out in the white paper and pasted on thin black wood or paper; likenesses so made are dated as early as 1744.

2. The portrait cut out of black paper or silk and pasted on to white. In this kind the cutter depends entirely on the accuracy of his eye for his



FULL LENGTH FIGURE, FROM LAVATER

## Silhouettes

success. The paper is held lightly in the left hand, and a small pair of sharp-pointed scissors used often with incredible skill and rapidity; the paper is moved constantly as the cuts are made, the scissors being scarcely moved at all. Speed in cutting the portrait seems to have been considered a most important factor in the success of the artist; this is always alluded to in the old advertisements, as we shall presently see. It is in this style of silhouette making that Etienne de Silhouette himself excelled, according to the *Journal Officiel*. Backgrounds more or less elaborate are sometimes found, but, as a rule, the figure with chair or table also in black are found.

3. The portrait painted partly in black, partly in colour, and occasionally the face and neck, are cut out in black paper gummed on to white and the dress finished in colour. Naval and military men are often depicted in their uniforms in all the glory of scarlet, blue, and gold; these portraits are often of full length.

4. The portrait is etched black on a copper plate. Many profile portraits of this description were executed by Christopher Sharp, of Cambridge, during the last quarter of the eighteenth century.

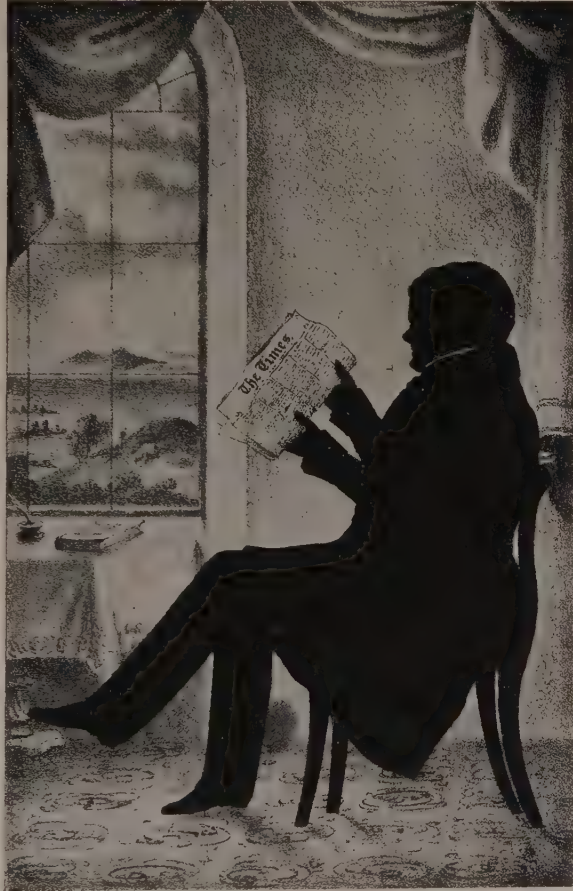
The University towns of Oxford and Cambridge seem to have been the head-quarters of silhouette portraiture. It was at Cambridge, early in the nineteenth century, that Edouart, one of the most famous practitioners of the art, lived. His work is frequently signed; a fine group shows the Duchesse de Berry and her children, Henry X. and the Duchesse de Parma, at Holyrood, 1834. Edouart wrote a pamphlet on silhouette which is now extremely rare.

5. The portrait painted in black with the head-dress hair, etc., pencilled and shaded lighter, jewels, head-dress, etc., being in gold. It is this style of silhouette portraiture which is, perhaps, the most pleasing.

6. The portrait painted on glass with a gold back-ground. Subject pictures as well as portraits are occasionally to be found in this style; the

full-length figure was more frequently attempted than in the cut-paper method. An interesting silhouette glass picture, with gold back-ground, shows Napoleon in uniform studying maps and despatches.

7. The portrait painted in black on concave glass, with hair and dress shaded lighter, the whole protected with a thin coating of wax. These specimens are often in bad condition on account of the cracking of the wax; rare specimens are found in black on a white substance of the nature of plaster of Paris; in such examples the hair and dress shade into the back-ground. One Thomason executed such silhouettes. He itinerated in Cheshire, Lancashire, and Staffordshire, so that there



*Auguste Edouart fecit, 1835.* [Unkles & Klasen, Lith., 26, St. Mall, Cork.]

DANIEL O'CONNELL

is the best possibility of finding his work in these counties; he was one of the early followers of John Wesley, and a portrait of the great preacher is amongst his most successful efforts.

No fewer than five silhouettes of members of the Hope family, signed by A. Edouart and dated 1829, were shown at the Lowther Lodge Exhibition, when, in 1902, a very fine loan collection was brought together by the Royal Amateur Art Society. Another famous silhouette cutter was Edward Foster, who died in 1864, aged 102; his portraits are to be found in and round the



neighbourhood of Derby, where he lived. His advertisement runs thus :

" E. FOSTER,  
" PROFILIST (from  
London),

" Begs Leave to inform the Ladies and Gentlemen of Derby and its Vicinity that he has taken Appartments for a Short Time at Mr. Abbots, Trimmer, Friar Gate, where, by Means of his newly-invented Machine, he purposes taking Profiles of any Lady or Gentleman in a manner accurately precise in Resemblance and performed in the short space of One Minute.

" The Construction and Simplicity of this Machine render it one of the most Ingenious Inventions of the present Day, as it is



*Auguste Edouart fecit. 1835.] [Unkles & Klasen, Lith., 26, Sth. Mall, Cork.*

NAPOLEON

impossible in its delineation to differ from the Outlines of the Original, even the Breadth of a Hair.

" Mr. F. wishes the Public to understand that besides Sketching Profiles, this Machine will make a complete etching on Copper Plate, by which means any person can take any Number he thinks Proper, at any Time, from the Etched Plate; and for the further Satisfaction of the Public, he pledges his word that he will most respectfully return the Money paid if the Likeness is not good.

" Profiles in black at 5s. and upwards, etc. Derby, Jany. 1, 1811."

It is probable that Foster's trade throve well, for in the following October, Mr. West issues



*Auguste Edouart fecit, 1835.]*

SPORTS

*[Unkles & Klasen, Lith., 26, Sth. Mall, Cork.*

an advertisement almost identical in wording, calling himself, however, "Miniature and Profile Painter, he reduces the Likeness with the greatest Exactness to within the compass of Rings, Brooches, etc.

"Profiles on card in black, 5s.; in colours 10s. 6d."

An important and quaintly worded postscript is added: "Mr. W. never permits a Painting to quit his hands but what it's a likeness."

Though jewels with this type of silhouette portrait are rare, they are occasionally to be met with; the portrait is usually painted on glass with a gold back-ground.

"Miers, profile painter and jeweller (III, Strand, London), opposite Exeter Change, executes likenesses in profile in a style of superior excellence, with unequalled accuracy, which convey the most forcible expression in animated character even in the most minute size for broaches, locketts, etc. Time of sitting, three minutes. Miers preserves all the original sketches, from which he can at any time supply copies without the trouble of sitting again. N.B.—Miniature frames and convex glasses wholesale and retail."

There were other mechanical contrivances connected with silhouette portraits, besides the chair and sloping board recommended by Lavater.

In 1826 there was an automaton in Newcastle, a life-size figure in flowing robes, which scratched an outline of a profile on card, "the Professor" filling it up with black. The person whose likeness was to be taken sat at one side of the figure, where a shadow of his face was thrown upon a wall. Gold was used to touch up the features and ornaments.

Another automaton worked in a manner more scientific, a long rod worked in a moveable fulcrum with a pencil at one end and a small rod at the other. The sitter placed himself where the rod could pass over the outline of his face and head, the pencil at the other end reproduced the outline on card, which was afterwards filled in with lamp-black.

In Sam Weller's love letter it is probable such a machine was alluded to: "So I take the privilage of the day, Mary, my dear \* \* \*

to tell you that the first and only time I see you, your likeness was took on my hart in much quicker time and brighter colours than ever a likeness was took by the profeel macheen (wich, p'raps, you may have heerd on, Mary, my dear), altho' it does finish a portrait and put the frame and glass on complete, with a hook at the end to hang it up by, and all in two minutes and a quarter."

Book illustration in silhouette has been occasionally attempted, especially in Germany. An English example, *Warrington Worthies*, was published early in the last century by Dr. J. Kendrick.

The itinerant silhouette artist is still extant: occasionally the lightning profile-cutter is to be seen at work at country fairs, exhibitions, or other places where holiday-makers resort. The charm of the early silhouettes is wanting in the portraits reproduced, for the accuracy of the early professor is wanting. Shadow portraits are things of the past, and fair Lady Betty no longer torments her admirers by taking silhouettes as a diversion.

From Swift's *Miscellanies*, ed. 1745:—

ON DAN JACKSON'S PICTURE CUT IN PAPER.

"To fair Lady Betty Dan sat for his Picture  
And defy'd her to draw him so oft as he piqu'd her,  
He knew she'd no Pencil or Colouring by her,  
And therefore he thought he might safely defy her.  
'Come sit,' says my Lady, then whips out  
her Scissar,  
And cuts out his Coxcomb in silk in a  
trice, Sir.  
Dan sat with Attention, and saw with  
Surprize  
How she lengthened his Chin, how she  
hollow'd his Eyes,  
But flattered himself with a secret Conceit,  
That his thin leathern Jaws all her Art  
would defeat.  
Lady Betty observ'd it, then pulls out a Pin  
And varies the grain of the Stuff to his  
Grin,  
And to make roasted Silk to resemble his  
raw-bone  
She raised up a Thread to the jett of his  
jaw-bone,  
Till at length in exactest Proportion he rose  
From the Crown of his Head to the Arch  
of his Nose,  
And if Lady Betty had drawn him with  
Wig and all,  
'Tis certain the Copy'd outdone the  
Original.  
'Well that's but my Outside,' says Dan  
with a vapour.  
'Say you so?' says my Lady; 'I've lin'd  
it with Paper.'"



MARY LADY CLERK OF PENICUIK  
A SILHOUETTE IN THE POSSESSION OF  
LORD MONTAGU OF BEAULIEU





## The Decorative Value of Old China

By Olive Milne Rae

THE decorative value of old china, when carefully selected for that particular purpose, is not generally appreciated. The great majority of people regard the colour of the carpet, the choice of the wall-paper, the style of the furniture and treatment of the draperies, as the alpha and omega of decorative effect. They may add a few pictures and a china vase or two here and there, but for the mainstay of their house-garnishing they are dependent on the decorator's fabrics, and the decorator's conventional contrivances and colours. They lose sight of the fact that it is upon the et ceteras that the true distinction of a room depends, and that it is these which stamp it with the hall-mark of its owner's individuality. The sumptuous richness of massed pieces of china, with their brilliant colouring, has never suggested itself to them. The idea of utilising old crockery as a studied and dominant decorative note has not entered into their calculations. If they possess some rare old bits, they stow them away in a cabinet, and in all probability consider the design of the cabinet a much more important decorative feature than its contents. Yet many a room quite defiant of period accuracy, guiltless even of any special scheme of decoration, and comparatively poor in its furnishing, may not only be made to look rich, refined and charming, but may be transformed into an apartment of first-rate decorative interest by the judicious employment of antique tea-services, fine old pieces, or a well-chosen array of blue and white. Those who have really fine collections are doubly fortunate, for, besides having ready-made the most perfectly charming and effective decoration that any room can have, they will be able to show off their beautiful things to the best possible advantage.

It has always seemed to me a strange and

deplorable fact that connoisseurs of old china have an inveterate tendency to shut their treasures up in cabinets and cases, where none but the favoured few who are admitted into their private sanctums can see them. Perhaps it is a trait of human nature to hide what is most dear and precious to it from all eyes except those of the very few. But where beautiful things are concerned, it seems an ungenerous and inartistic trait, a remnant of original sin, to be sternly repressed and stamped out. It is curious that the Japanese, who are perhaps the most instinctively artistic nation in the world, will never show their choicest treasures to the foreigner at all, and only to those of their own friends with whom they are on terms of the closest intimacy. A Japanese curio dealer will only show a few of his really good pieces, after many visits, and much tea-drinking and palavering and cajoling, to the would-be purchaser, and after he is quite satisfied that his customer is a genuine connoisseur and really able to appreciate them. In the case of extremely rare and fabulously expensive specimens, it is only natural that their owners should wish to keep them under lock and key; but surely it behoves the ordinary collector, who, though his collection may be beautiful and moderately costly, does not possess tiny vases whose price runs into four figures—to set it forth in the full light of day, where all may see and enjoy it. He will be wise, too, in doing so, and his temerity will have its own reward, for old china has a decorative value quite equal to its intrinsic and historic one, and will turn his house into a perfect palace of dainty devices. It is this decorative value that those who have interesting collections are too apt to forget, and to whom I would make an appeal and address a protest against their being stuffed away into







THE SOLDIER'S RETURN

Engraved by Graham  
After George Morland

## The Decorative Value of Old China

musty cabinets, for is it not the *raison d'être* of a collection that its accumulated beauties should be shown to the best advantage?

Of course, there are two kinds of collectors—those who simply collect for the sake of possessing as large a number as possible of things which few other people can have, and those who are true lovers of the beautiful. To the former class it is quite immaterial that the things they collect should be beautiful in themselves. No love of the beautiful, no dreamy artistic longing, enters into their lust of possession. They will collect anything, from buttons to velocipedes. If old china incidentally happens to be their especial hobby, or one of their hobbies, they will doggedly collect it, without any reference to its beauty; for it does not necessarily follow that china must be beautiful because it is old. Vandalism is to be expected from them; but the other class—the true *virtuosi*—who feel and know the delicate charms of “Old Cathay” or early Sèvres, who worship at its shrine and collect it for pure love of its beauty, must realise that not the least part of the collector's art is to make the best decorative use of his collection.

Probably the strongest reason of its being carefully put away in a place of safety is the terror of that (destroying) “angel in the house”—the modern housemaid. It is truly wonderful to think how much old china has been preserved to us despite its having undergone the casual attentions of four or perhaps five generations of the “neat-handed Phyllis!” How often have we heaved bitter sighs over the gradual extinction—plate by plate—of a rare old dinner service or cherished set of antique Worcester or Crown Derby tea-cups? In the case of old Chinese pieces, however, the glory of survival is far greater than that of our own Chelsea, Bristol, or Bow. Many of them have existed for hundreds of years. They have lived 'mid the echoing clash of arms; they have been looted by a savage soldiery; they have made a journey of fifteen thousand miles over tempestuous seas to our own inclement shores, before steam navigation was even thought of; many of them have been hidden away as of no account in the dark cellars and lumber-rooms of English country houses. We hold them in the same loving veneration as the hoary elms and cedars which have weathered a hundred gales, and still beautify the country-side. We gaze with wonder and awe at the fragile, immemorial *bric-à-brac* which has survived all the risks and perils attendant on its brittle life; which has outlived the cunning

hands which brought it into shape, and stands in its perennial loveliness, triumphant over Time and Death—until some heavy-handed Abigail shall shatter it into a thousand pieces, and it shall go the “way of all earth.”

Old china has its ethical side, too. It is not everyone who, like Pope's paragon, can be “mistress of herself though china fall.” The temper which could remain unruffled when a bouncing hand-maiden remarks sweetly that a bit of crockery worth sixty or seventy pounds “'as just come to pieces in 'er 'and,” must be of the kind to give us the fullest assurance that the millennium is indeed at hand. It has about it the touch of the early Christian martyr. A counsel of perfection from Epictetus is—“If thou hast a piece of earthenware, consider that it is a piece of earthenware, and by consequence, very easy and obnoxious to be broken. Be not, therefore, so void of reason as to be angry or grieved when this comes to pass.” We can only think that Epictetus had just broken his mother's best porridge-pot, and was smarting from an indignant tirade in Latin from the good lady. He evidently was not a collector!

Unfortunately, it is not only during the times of Spring-cleaning that Mary Ann is really dangerous—though these are her “dog-days,” when the sole purpose for which she was sent into the world appears to be to smash everything that is dear to our hearts—but all the year round. Therefore I would advise the collector to dust his own china, and to lay the fear of dire pains and penalties on Mary Ann if she dares to touch it. The bulk of it could be placed in a “cabinet without doors,” consisting of tiers of shelves, preferably of ivory enamelled wood, as this makes the best background for the delicate form and colouring of old *bric-à-brac*. This might be made to fit into one corner of the room, or occupy a whole side. No more charming lining for any room could possibly be imagined. The cabinet should be fairly low, so that all the china can be easily seen without being touched. A friend of mine who has a very beautiful and valuable collection used to keep it on a high shelf which ran all round the bottom of the frieze of his very lofty drawing-room, so near the ceiling that every time he or his friends wanted to look at it they had to mount a tall pair of steps—at great risk to life and limb, as well as to the china—and laboriously take down one piece at a time. After many remonstrances, and by dint of much persuasion, he was, however, induced to arrange his treasures



## The Connoisseur

on shelves of white wood, and distribute them artistically about his rooms, where they can be seen and enjoyed, and where they are now the envy and admiration of all comers.

Plates and plaques may be placed upright on the shelves or hung on the wall above the cabinet

decorative in the strict sense of the word. Colour is only graceful to the eye when it is harmonious. The canons of taste have to be observed as much in the assembling of pieces of china as in any other scheme of decoration. Blue and white, for instance; whether Nankin, or Delft, or early



A CORNER ARRANGEMENT OF SHELVES FOR SHOWING OLD CHINA

and all round the room, if the wall-paper is self-coloured. Tea-services should be put all together in sets, so that their massed colours may blend; odd pieces and figures can be suitably arranged on the other shelves, and the decorative effect will be astonishing. There is a great art in blending the colours, for the decorative value of old china lies principally in its rare and mellow colouring, as much as in its unique and entrancing form. Form, however beautiful, can scarcely be considered

Staffordshire, would not "go" well with the rich *gros bleu* of Sèvres, or the canary yellow of Meissen, the scale blue of Worcester, the gay plumage of exotic birds, or the multi-coloured flowers of Swansea or Bristol.

Blue and white, which is stronger and coarser in tone and character than dainty, refined, coloured porcelain, ought to be grouped after its own kind. It is more suitable for a dining-room or hall than for a drawing-room. Its ideal background is

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dark oak, against which it stands out grandly. An old oak dresser laden with Nankin tureens, plates, vases and jars, and Delft jugs and flagons, looks very handsome in a dining-room; while oak shelves, filled with old willow-pattern and blue and white Dutch plates, enhance the dignity and give a delightful touch of colour to the hall. It is always "safe" to collect, as it goes with almost any wall-paper, and harmonises with all schemes of dining-room and hall decoration.

It will be found, however, that pieces of richer colouring, whether English, Dresden, Oriental or Sevres, look best against a white background, and arranged on shelves. No enclosed cabinet can display the rich colour effect of which well-selected old *bric-à-brac* is capable with anything like the same decorative importance as these simple open shelves. In order to illustrate what I mean, I give a photograph of one corner of a room I know. Printer's ink, it must be confessed, is not the happiest medium for representing the brilliancy of colour and delicacy of glaze which are such conspicuous features of the best product of the old porcelain factories; nor does the necessarily reduced scale of the illustration permit of a clear definition of the exquisite designs of the majority of the pieces of Chelsea, Worcester, Crown Derby, Minton, Spode, etc. Only a reproduction in colour, and on a larger scale, could adequately show the wondrous pictorial effect, on which I am anxious to lay stress. A poorly-furnished room achieves a quality of positive opulence by the aid of this glorious mosaic of ceramic painting. Just as a few choice flowers, daintily arranged, and a piece or two of fine old silver on the dining table, elevate a cold shoulder of mutton into a banquet, so an artistically grouped mass of colour give to an otherwise ordinary apartment an air of luxurious charm.

An array of perfectly-arranged old china is only comparable to a parterre of exquisite flowers, whose diverse colours blend into a chromatic harmony, accentuated by the touches of gilding, and made brilliant by the texture of the glaze. It has about it the grace and charm which only

refinement can bestow. It is surrounded by the halo of romance. To those of us who are imaginative the sight of it conjures up a hundred pictures of bygone days. We could sit for hours, idly weaving old-world idylls and fancies round each piece. We see fine ladies talking scandal over these old Worcester tea-cups, out of which they sip their green tea. Dear little porcelain people smile down upon us with undiminished ardour, whate'er betide. Time, which withers all things, writes no wrinkles on their faces. Little blue mandarins nod affably to little blue maids. Here a Dresden shepherdess, with the bloom of eternal youth on her cheeks, glances archly at a Chelsea gallant in a cinnamon coat and laced solitaire, with lace ruffles all adroop over his tiny, tapered fingers. A Crown Derby milkmaid, with a blue kerchief tied round her milk-white neck, and wearing a pink frock and blue apron, "fresh as youth, and rare as love," looks wonderingly at a high-stepping dame who walks in silk attire. The lady is laughing roguishly over the top of her fan at a bepowdered beau, who, bowing low before her with an air of offended dignity, seems to say—

"You are just a porcelain trifle.

'Belle Marquise!'

Just a thing of puffs and patches,

Made for madrigal and catches,

Not for heart-wounds, but for scratches,

'Belle Marquise!'

Wrought in rarest *rose-Dubarry*,

Quick at verbal point and parry,

Clever doubtless;—but to marry,

'No, Marquise!'

A turquoise-blue Sevres bonbonnière with the quaint old French motto—"Que Dieu vous ayt dans Sa Tressainte Garde"—a scent-bottle in the form of a masked troubadour, also of finest Sevres porcelain, which belonged to the Pompadour, and many other dainty trifles perched demurely on these shelves, souvenirs of other days, monuments, it may be, of charming indiscretions, serve as a perfect feast for the eye and the imagination. What tales, stranger than fiction, they could tell if they could speak!







EMPIRE ROOM AT THE GRAND TRIANON, VERSAILLES.



## The Directoire and the First Empire

By Gaston Gramont

LONG before the accession of Louis XVI. the seeds of revolution had been sown in France. Time alone was requisite for them to bear their inevitable fruit. At the same time, it is probable that a good deal of the horror of the Revolution would have been obviated if either Louis XVI. or his ministers had fully appreciated the situation, and taken measures to cope with it. They allowed matters to drift, however, and imagined all would come right. The spirit of luxury and extravagance had obtained a firm hold upon the upper classes,

and it was allowed to go unchecked. The Princess whom Louis married had been reared amidst somewhat undesirable surroundings, and had tastes ingrafted in her which she had no means of gratifying. When she became Queen of France, all such restrictions were at once removed. She found herself in a situation of comparative affluence, the wife of the monarch of the most artistic nation in the world; she was enabled to see the splendid achievements of art under the two preceding monarchs, and she found at her hand



LOUIS XVI. COMMUNE, LOUVRE, PARIS



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men every whit as clever as those who flourished in the past times, ready to carry forward the art to renewed triumph. Small wonder, then, that she utilized her opportunities. She actively encouraged the spirit of luxury and extravagance that was undermining the best principles of the French aristocracy; she indulged her every whim. The production of furniture and other works of art for the Queen alone reached considerable proportions, but was small, indeed, in comparison

the highest importance, we find the personal element in few productions of the late years of the reign.

But the increasing luxury of the time was manifested not only by the ever-increasing amount of ornamentation bestowed upon the already existing articles of furniture, but also by the creation of a variety of objects serving no utilitarian purpose, but destined solely to minister to the pampered sensualities of the period. Promi-



MARIE ANTOINETTE'S JEWEL CABINET, PETIT TRIANON, VERSAILLES

with the quantity that the personages connected with the Court commissioned. They felt it incumbent upon them to follow the example of the Royal family; hence we find not only the number of persons engaged in artistic activity much increased, but also the more gifted amongst them were fully employed. Many had to employ numerous assistants to cope with the amount of work thrust upon them. With the exception of *meubles* of

nent amongst these we have the perfume burners, in designing and executing which the foremost men of the time have employed their talent. One of the most beautiful examples in existence will be found at Hertford House; it is of red jasper with ormolu mounts, exquisitely chased. This portion of the work is ascribed in the catalogue, and we think rightly so, to Gouthière. We are also told that it formed part of the Duc d' Aumont's

## The Directoire and the First Empire

collection, which was dispersed in 1782. At the sale it was acquired by Le Brun, acting on behalf of the Queen, for 12,000 francs. In such works as these Gouthière and the *fondeurs* and *ciseleurs* of France demonstrate how thoroughly they had emancipated themselves from the ideals of the men who flourished under Louis XV. They had seemingly become infatuated with the antique, and at every turn we encounter motifs which had been borrowed bodily from the ancients. The original portions were entirely their own creation, built up, as they fondly imagined, upon Grecian lines, and had nothing in common with their predecessors. More and more attention was paid to detail, and, as we approach the time of the Revolution, the works upon all the *meubles* had acquired a *finesse* difficult to surpass, even with those of the Empire. We reproduce a commode from the Louvre, dating from these later years, and, by comparing it with those of the earlier period, illustrated in previous articles, the change which the shape of the *meuble* and its decoration have undergone will be readily seen. These pieces form the connecting link between the two styles—Louis XVI. and the Empire. For the latter, much as we may admire the beauty of proportion and the delicacy of finish exhibited in nearly all the objects made under its influence, it is still nothing else but decadent Louis XVI. Right through the design of the ormolu we can trace the influence and spirit of Gouthière, and in the shape of the pieces, and in the selection of the wood employed, can be seen the example of Riesener and Oeben, Leleu, and Carlin. It has been remarked by eminent French writers that these men of the Louis XVI. period are not to be held accountable for the plagiarism of their ideas which their successors perpetrated, and that, consequently, we are not to impute responsibility to them for the decadence which characterised the time of the Empire. In a measure this is true; still, these men must appear to us somewhat conceited and arrogant when they proclaimed that they had revived the spirit of the ancient Greeks, and courted comparison between their own works and those of the ancients. Nevertheless, as far as Gouthière and Riesener carried the art, they were quite within legitimate limits; and it is to their followers, men who were infinitely less gifted than they were, to whom the responsibility for the subsequent decline must be affixed.

But alongside with this deterioration of the power to originate, we have other and unmistakeable evidences of decline. The ever-increasing demand

for innovation had exhausted their capacity to keep pace with it, and as in former periods, one of which we have had occasion to remark upon, the seventeenth century in Italy to wit, the *ébenistes* had recourse to rich and costly materials. Already in the early days of Louis XVI. the practice of colouring wood had become prevalent, and the plaques of Sèvres and Wedgwood had been used with varying effect. As time went on, developements took place, and in the year or two before Louis's death we are brought face to face with changes which, if they had not received a



FAUTEUIL ARMCHAIR, GRAND Trianon, Versailles

check by the Revolution, would have led the way to a retrogression quite as marked as any that had succeeded it. We reproduce one of the most important examples of furniture of this class—the jewel cabinet made for Marie Antoinette, to-day preserved at the Petit Trianon at Versailles. The upper portion is divided into three parts, a large central panel and one on each side, with four female figures, partially draped, whose form and attitude is obviously culled from the antique. The motif for the decoration of the



middle panel also comes from the same source. On the other hand, its companions on each side are almost entirely Louis XVI. in feeling, and are quite the most satisfactory portions of this remarkable piece; but attention should also be directed to the frieze running immediately above the figures, for it furnishes a connecting link between the purer treatment and the earlier work of Gouthière—of the classical style and its debasement under the Directoire. The legs, too, have submitted to a striking change: there is no longer any display of such delicious, if frivolous, decorativeness as we instinctively associate with this period; in its stead there is evidence of the growing tendency to austerity and reticence which developed later so acutely as to be prejudicial, one might even say fatal, to the cause of Art. With the outbreak of the Revolution all artistic activity came to an end for the time being. The body of talented men who, under the influence of Fragonard, Clodion, Falconet, Gouthière, Riesener, and others, who had created the Louis XVI. style, were dispersed far and wide. Many emigrated to England and America, others went to the Netherlands, where we can trace the evidences of their activity upon the native industry.

In the meantime the homes of the French aristocracy were being sacked, and much of the beautiful productions of the century ruthlessly destroyed. Bonfires were kindled of precious commodes and tapestry, pictures were ripped from their frames, and the mass of portable objects that decorated the salons were broken or stolen. When one reads the history of that fearful time, one wonders indeed that so much has survived.

When the troublous period was past, and some amount of order restored by Napoleon, a demand again sprang up for men competent to replenish the havoc that had been wrought, and to cater for the wants of the new class which the Revolution had brought into prominence.

In painting the uprising of quite a new school was witnessed. Watteau and Fragonard, Boucher and Nattier were henceforward only to be associated with the reprehensible state of society that had been overthrown. David and his school were destined to reign supreme for the next decade; but with regard to the *ébénistes* and *ciseleurs* the case was different. They had been brought up in the old school, and possessed little initiative, and, furthermore, they believed that the principles upon which they worked were in strict accord with the new order, and corresponded with those

which David professed; there is consequently little difficulty in tracing the connection betwixt the late Louis XVI. *meubles* and those of the Directoire. Every portion was built upon classical moulds, and there are few designs employed that are not copied, or, at least, adapted from the ancients; at the same time fashion tended more and more towards minuteness of finish, and for examples of delicate chiselling of the bronzes embellishing furniture the Empire cannot be surpassed.

The best idea of the magnificent austerity of the period can be formed by visiting the Grand Trianon. A reproduction is given of one of the most characteristic of the rooms in the palace. The large upright *escritoire*, occupying a position near the far corner, will demonstrate at once its relationship to similar pieces produced during the reign of the last monarch—such as the charming piece by Riesener and Gouthière which we illustrated some time ago. The ormolu now is of a strictly formal and conventional type; the inside panels are framed with bead pattern borders, and the upper portion is supported by winged sphinxes, one of the most striking of the incongruities which crept into the art in its struggle to reproduce the leading features of the past great epochs. The columns these sphinxes are attached to are formal and severe in outline, and are in sympathy with the frigidity of the surroundings. Marquetry had practically ceased to exist. The *meubles* were all of plain wood: mahogany soon became a favourite, and whilst being chosen of good quality and of handsome appearance, those pieces of handsome figuring so sought for by the earlier *ébénistes* were now deemed too florid and assertive for a more sober age. At the same time, attention was turned to the making of tables and slabs for large pieces of furniture, worked in mosaic in different coloured marble. Not only had the Greeks been plagiarised, but the Egyptian was requisitioned by an age whose enthusiasm for the art of the ancients outran its judgement. A characteristic example can be seen in the centre of the room at the Grand Trianon. The marble top is supported upon a large central column, enriched with a broad band of ormolu, standing upon a three-cornered base. At each corner of the latter a grotesque winged animal in bronze is placed, from whose head a narrow upright support for the upper slab is placed.

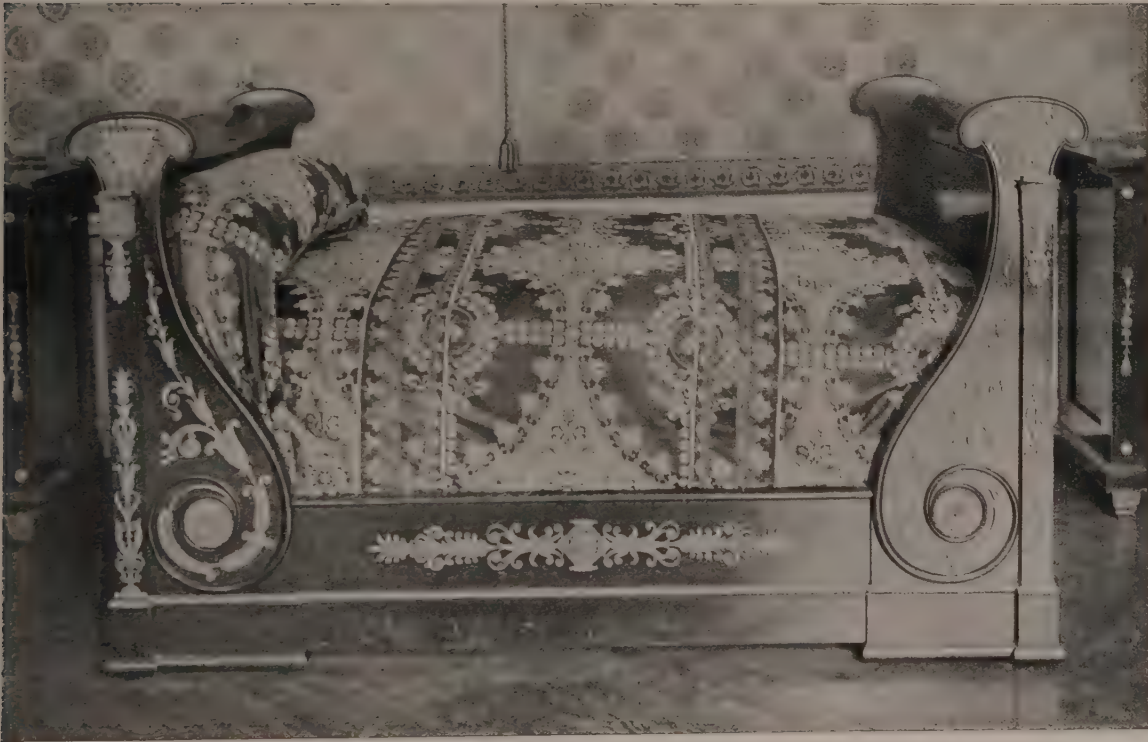
The chairs are some of the most typical articles of furniture of the time; the frames are of much

## *The Directoire and the First Empire*

the same exterior shape as those belonging to the Louis XVI. period. They are, however, more massive, and were evidently intended to be impressive. Generally they are unwieldy and clumsy, and are over-embellished with a mass dominantly of Empire carving. Tapestry as a covering was no longer favoured; preference was accorded to silk, generally of a red colour worked with large formal designs. The sofas and bedsteads were conceived in much the same spirit.

The candelabras, wall lights, and clocks, and, in fact, the whole of the metal work of this period, are

remarkable much more for their delicacy and finish than their shape, and for this reason have always appealed to a wider section of the public than the more refined and artistic ormolu of Boulle, Caffieri, and Gouthière. Long before the fall of Napoleon, whatever little originality French art possessed after the Revolution had departed from it, and until quite a recent period our neighbours across the Channel have achieved little which has not been inspired from the fine works that their predecessors of the eighteenth century have produced.



NAPOLÉON'S BED, GRAND TRIANON, VERSAILLES



## **The Art of Decoration as applied to Architecture and Furniture By A. Roumy**

### **Early Renaissance in France and in England**

### **François I.—Henry VIII.**

THE rapid developement of the Renaissance in Italy speedily attracted the attention of the architectural exponents of France and England, and compelled their admiration and sympathy.

The northern countries were ripe for the reception of New Ideas. The florid ornamentation of the "Flamboyant" in France had reached its climax, and a yearning for a more restrained style was everywhere apparent; simultaneously the rigidity of the "Perpendicular" in England was beginning to pull, and the revulsion of the feeling was set in the direction of a fuller application of ornament. The adaptation of the Renaissance coincided with the

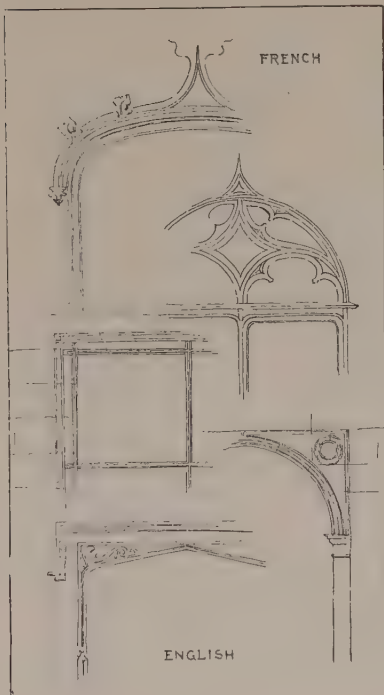


FIG. 37

mood of the architectural revolution, and gave birth to the beautiful work of the transition contemporary with François I. in France and Henry VIII. in England, though the limit of the transition does not correspond with the death of either of these kingly patrons of the arts.

History evidences considerable rivalry between France and

Italy in the developement of Renaissance, while the most striking contribution of Henry VIII. to the prevailing tendency was the construction of the famous Henry VIII. Chapel at Westminster, raised to his father's memory, and in entire disregard of that monarch's own scheme for his tomb.

It may be a king's prerogative to overlook native art and employ foreign artists, but it is invariably the privilege of the people to adapt and extract just

those elements which are most reconcilable with local art, requirements, taste, and feelings.

François I. and Henry VIII. both affected Italian art and artists, but it remained to the people of both countries to resist the undue domination of the Italian, to modify the exuberant and irrational, and to apply to the Renaissance their own requirements and ideas. The restraint exercised in this process of extraction is indicated by the special individuality of the styles in both countries.

In the early stage of the Renaissance invasion there was a decided reluctance to sacrifice the general lines of the dying Gothic. In France, for example, the apertures of a window or door might indeed be semi-circular, semi-elliptical or even square, yet the mouldings acting as architraves and the ornamentation surrounding will still maintain their Gothic features (Fig. 37); carving, if any, will be but lightly indulged in.

In England, an even simpler character is maintained, the good old Tudor arch still prevailing, with all its wealth of mouldings, though should there be any frieze above or at the sides, they are quite in Renaissance taste and usually of the Italian feeling (Fig. 37).

Panelling is found to be very high and generally of oak, divided into small moulded squares, crowned by a small cornice with a rough plastered wall above, unless the wood-work is carried up to the cornice of the room.

These small panels retain their Gothic treatment, that is to say the upright moulding butts against the transversal rail. Should there be any carving, it may be the napkin folds treatment, with a freer ornamentation at the edges (Fig. 38), or the Italian may be copied by putting the well-known wood panel pattern of a wreath round a head, the rest filled up with two complementary ornaments (Fig. 39).

The earlier ceilings take the form of bare



FIG. 38

## The Art of Decoration

wooden beams fixed against the plaster, and sometimes supported by heavy brackets at each end (Fig. 40). Later, more mouldings and carving are introduced in relation to large lofty apartments; the roof assumes more flatness with the beams supported by great sweeping brackets framing to a beautiful composition that cannot but be admired.

The introduction of pilasters, cutting at intervals the monotonous appearance of the small panels, is also a new characteristic.

With regard to the chimney-pieces the transition is not so pronounced, as the openings retain the Tudor arch in sympathy with the windows and doors; while the surround is of stone, possibly with a carved frieze bearing the new feeling, but the upper decoration is again in accord with the woodwork, forming a special feature, but without undue projection from the surrounding woodwork.

Our Gallic neighbours were much more influenced by the architectural appearance of the new style. There is less division in their

panelling, more freedom in carving, though the surrounding mouldings may still keep the Gothic section and arrangements; moulded or carved plasters are more in evidence.

If the panelling permits of a frieze, it may be decorated in rich yet sombre colourings, or covered with specially woven tapestries.

The French temperament resented the plainness of

square beams, and therefore treated them in coloured ornaments with gilt *rehaits*, yet withal there is a sobriety of design in striking contrast with the dying "Flamboyant" and the effusiveness of the Italian.

The chimney-pieces are all of stone or white marble, with a very projecting hood running through the ceilings, and forming the principal feature of the decoration, and usually of imposing appearance.

There are traces of wood flooring introducing designs in bands of various colours, a departure from the uninviting stone or marble hitherto in vogue. In this feature, the French were distinctly in advance of their English neighbours.

In dealing with details, we shall observe that though the general influence was Italian, the joiners of the period, with firm obstinacy, jealously resisted the invasion; the old Gothic was still their ideal. Their tools were not adapted to the efficient execution of the new sections, and they parted only grudgingly with their old traditions.

Gradually, however, new sections crept in, new effects were created, and the conversion took permanent form. And so with carving, which may be divided into the following categories:—

ITALIAN.—Cutting bold, undercut and florid (see *Connoisseur* of Dec., 1905), architectural or geometrical lines almost entirely banished, superabundance of ornaments dominating.

ENGLISH.—In character more regular, flat and sober, the beautiful lines of the traceries and Gothic ornamentation still in evidence, though in different interpretations (Fig. 39).

FRENCH.—Varying with marvellous application according to the origin of the carver; the Toulouse, Lyons, and Auvergne schools employed the method of the undercutting learnt from their Italian colleagues, the Northern provinces preferred the quieter treatment favoured in England; yet underlying all, the appreciation of the beautiful Gothic lines still dominates and enters all schemes of whatever origin, harmonised with a pliability truly instinctive and

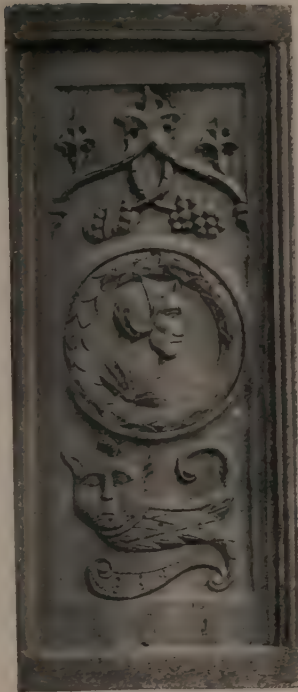


FIG. 39



FIG. 42

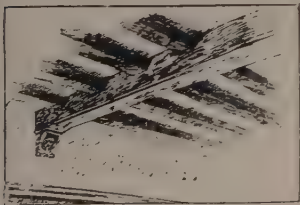


FIG. 40



FIG. 41





FIG. 43.—EARLY RENAISSANCE FRENCH CREDENCE  
BY KIND PERMISSION OF THE OWNER, ERNEST WYTHES, ESQ.

## The Art of Decoration

producing a *melange* thoroughly successful and original (Fig. 42).

This classification applies with equal value to capital arabesques, friezes, or panels.

FURNITURE.—The foregoing principles being established in relation to architecture, it becomes a matter of the utmost simplicity to determine the characteristics of the contemporary furniture, and study of a representative piece of the period will “key” practically all types of Renaissance furniture productions.

No finer example can probably be found than the magnificent specimen illustrated on Fig. 43, an analysis of the details of which will readily decide its age and relation with the old and new styles. The plan of the piece is common to furniture of the period—cabinets, mantelpieces, tables, and the bay window (at this time growing in favour amongst the English). It will also be recognised in connection with the famous *caqueteuses*—or gossip chairs of the period. The under arch has ceased to be ogival, and assumes a circular or straight top, with two small rounded corners. In the cornice the pilasters and skirting cannot fail to detail the impress of the coming style. Essentially architectural, note the regular cornice supported by the pilasters, the latter terminating with cap and base, a little fanciful certainly, but all the same well portioned. The sections of the principal mouldings are new, yet they are not mitred and simply butt against pilasters, or are finished by a sort of arrangement that reveals the Gothic influence; the same being also shown in the beautiful hinge-plates and locks, almost lace-like in their extreme daintiness. The napkin folds are also reminiscent of the Gothic.

The carving is undoubtedly of Italian inspiration: examine minutely the details of the pilasters: the cap is

well undercut; the ribbon below, with its characteristic broad bands, tapers at the turns and ties into the finest lines. Is not the medallion decoration distinctly Italian? The composition of the panels, though of a different feeling in detail from the cupid heads to the smallest leaf, denotes the foreign southern influence: the heavy ornament is well undercut and tied by the thinnest attachment.

The furniture of the period is of considerably greater interest than that of the Gothic era. There is far more elaboration in design. We find, besides the four-poster, the wardrobe, and cassones, that tables, chairs, and benches receive attention. Walnut is the wood most favoured in France and in Italy, in England oak, the latter being the probable explanation for the coarseness of carving noticeable in English furniture, the grain of the wood not lending itself to the finer detail, and investing the furniture in consequence with quite a different character.

The front of the English chest (Fig. 44) shows admirably the marked difference in execution, although the general outline is undoubtedly Italian. In relation to embroidery, tapestry and silver, the architectural rules previously detailed apply.

The period briefly reviewed is certainly of engrossing interest, and admirably illustrates the adaptability of the old Gothic with the Renaissance, a mixture of which, in some of its northern combinations, may be open to criticism, but on the whole entitled ever to retain the world's admiration—an admiration which will be more fully appreciated when the Renaissance is studied in its more matured forms, free from the first blush and indefinite manner of the *débutante* and that charm one associates with dependence on the more established and corresponding uncertainty of knowledge and popular favour.



FIG. 44



**The Norwich School of Painting  
Reviewed**

(Jarrold & Sons, £2 2s.)

**By W. F. Dickes**

THAT was a fortunate day for landscape painting in England when, in the middle of the seventeen-hundreds, a son was born to one John Crome, the landlord of the *King and the Miller* tavern in Norwich. It was a more fortunate day when the ignorant and uncouth but genial lad, grown to be errand boy to a doctor, was dismissed his job for the awkward frolic of changing the labels on the medicine bottles, and so came to apprentice himself to the sign-painter, Whistler, of the same city. It was still more fortunate that the youth, having received a thorough grounding in the making of colours and varnishes to resist wind and rain, the vogue for swinging signs passed away, driving him back for means of livelihood to the painting of landscapes, though his poverty was so great that he had to use his mother's cast-a-way dish-clouts for canvases, and the hairs out of the cat's tail to make his paint brushes. Indeed, it was this very lack of funds that saved the youth from imitating the brown landscapes that age and the old Italian masters had made the aim of academic landscape painting in England. Thus was he thrust into direct contact with nature, for it was this

very aloofness of Norwich from London, and the lack of examples of the old Italian masters that forced the Norwich men to interpret Nature as they saw it, and thereby to create instead of imitating.

But of all the good fortune that lay in store for English art in the poverty that dogged the great Norwich painters, that was the happiest that drove John Crome to set up as a drawing-master—since he took his pupils into the country and there taught them to paint England, and, in the doing, broke himself away from any leanings towards the copying of academic masters in the interpretation of the pleasant heaths and rivers and windmill-studded land of Norfolk.

The formation of the "Norwich Society," out

of Crome's brain, had a wide effect on the artistic achievement of the nation little realised at the time; but we have at last before us the history of that school and of its members, set out with tact and thoroughness and keen research by Mr. Dickes in the large and handsome volume which he publishes through the Norwich house of Jarrold.

It is simply done. We get a running account from year to year from the rise to the culmination and on to the end of



RUINED AQUEDUCT

BY E. T. DANIELL

## Norwich School of Painting



THE RUSTIC BRIDGE

BY J. E. LADBROOKE

the school, and of the men who made it, in just that rambling fashion in which it moved. The record of the works the men produced year by year is given in a wonderfully thorough way so far as they can be given from the annual shows and letters and diaries of all concerned. We see the men making their mark or despondent with debt and difficulty—we read the gossip of their day, Nature their studio, the ale-house their club; we see them sitting in the tavern after their day's work is done, the genial Crome, fond of his glass, flinging down his last shilling with jest and free hand, whilst the thrifty Ladbrooke is content to drink his copper's worth of excitement. We see the kindly old man, well liked by the King Edward the Sixth School lads, teaching the gentle art of staining paper in the old painting room of

the school, to Rajah Brooke of Sarawak and "Lavengro" Burrow, and botanist Lindley and stout General Eyre, finishing their drawings for them in over-eagerness to have the thing well done, with the aphorism that his rambling brain repeated on his death-bed, "If your subject is only a pig-stye—dignify it."

The school that had for origin the genius of him who painted trees in immortal fashion was to rise to its culmination in the master-work of the wide-famed genius, the draper's son, John Sell Cotman. There is a drawing—*Old Houses, Mill Lane*—made by this lad when a school-boy of twelve, that shows how early his astounding powers had begun to assert themselves, and how soon his original and broad style was revealed to his eyes and became the tool of his hand. No



OLD HOUSES, MILL LANE

BY J. S. COTMAN



wonder that the art that was in him paid little heed to Opie's advice to the lad's father: "Let him rather black boots than follow the profession of an artist." It is pitiful to think of this man of large and ambitious genius, wasting his precious years in teaching drawing, his greatness unrecognised, baffled by the neglect of the Royal Academy, scraping a bare

two hundred pounds a year together by teaching in order to house and feed his family, wasting his precious hand's skill in etching copies of



DEWY EVE

BY J. S. COTMAN

sepulchral brasses from the churches; a man so overwhelmed by the difficulty of winning a wage for his career that he lived in a gloom so profound that one of his children once startled him by crying out: "Why, Papa smiled!" This, one of the supreme artists of English blood, died a broken-hearted man—he who brought his "art of leaving out" to such exquisite perfection, one of the stylists of the world.

The less interesting history of Ladbroke and of Crome's sons is given as fully as their merits merit.



THE SHRIMPER

BY H. BRIGHT

## *Norwich School of Painting*

Indeed, Ladbroke, the companion of Crome's youth, who shared his garret-studio and together with him spent his evenings after the day's work was done in hard training to become an artist, is perhaps a little over-rated, as is Crome's son. Whilst Ladbroke's brilliant son, J. B. Ladbroke, has not yet come into his kingdom, Stark and Thistle receive their due meed of praise.

It is by some considered that the Norwich School vanished with the sudden and strange disappearance of poor, drunken, debt-pursued Vincent. But Mr. Dickes very properly shows that the school produced masterly work after Vincent mysteriously vanished into the unknown.

Three painters of the Norwich school—the two remarkable amateurs, Daniells and Lound, together with the brilliantly able Bright—deserve to be widely known; and the etchings of poor doomed Priest.

No art lover can afford to be without this volume,

no collector is safe without it, no art library is complete lacking it.

The history of the Norwich school contains matter never before brought together in such useful form. It is written in simple fashion. The lives of the painters are sketched with broad suggestion of their essential events, and the tally of the things they did must be as near complete as it is well possible to make it. The record of their achievement is thorough and learned.

Indeed, in the making of this book Mr. Dickes shows himself something of an artist, for he paints in words for us the Norwich and the Norfolk of their day; brings upon his stage not only the men of genius and talent who painted the school into fame, but also the personages amongst whom they lived their lives and from whom they received benefits or suffered wounds.

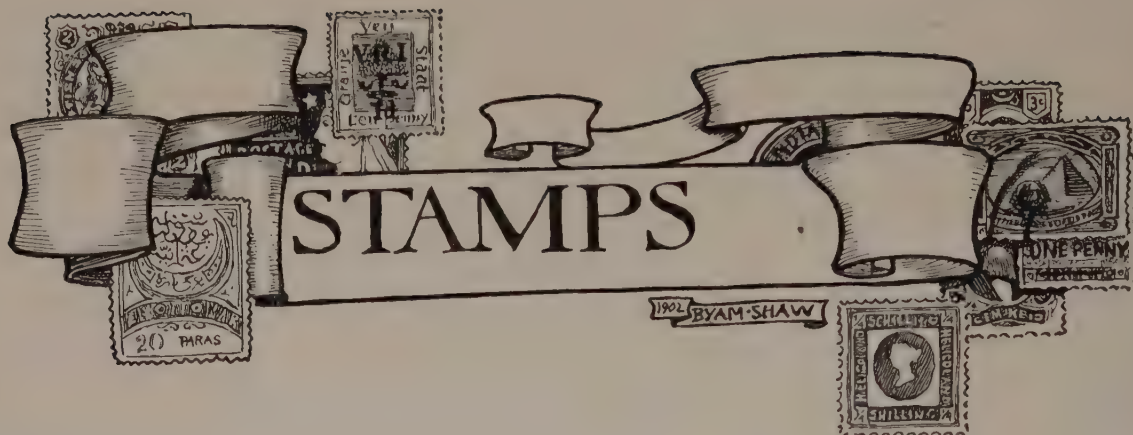
The publishers would have done well to give fuller and larger illustrations to this admirably compiled list of paintings of the Norwich School.



AFTER THE STORM

BY J. S. COTMAN





## Stamp Notes

ONE of the most beautiful series of stamps yet issued is now to hand from Liberia. It consists of thirteen values, from 1 cent to 5 dollars, each design differing, and all, with the exception of the 30 c., being bicolor.

Great credit must be given to the engravers and

comb machine, gauging 14 for all values. They are on unwatermarked paper.

An interesting feature of the issue is that the former High Commissioner for Uganda, Sir Harry Johnston, to whom we owe the addition of that vast territory the British Central Africa Protectorate to the



printers, Messrs. Perkin, Bacon & Co., Ltd., for the excellence of the workmanship displayed in the production of this handsome set. The stamps are printed from steel plates, and are perforated by a

Empire, has kindly allowed some of his sketches prepared for his new book on "Liberia" to be used for the designs.

In addition to the issue for ordinary postal



## Stamps



purposes, is another set, surcharged "O.S." in script lettering in the left upper corner of the stamps, for official correspondence. The colours of this set, with the exception of the 1, 2, and 5 cents, are entirely different to the ordinary series; these three values, however, have to be printed in the colours determined by the Postal Union.

The 1 cent presents to us a veritable African Elephant, with very long legs and big ears. This wonderful creature we accept on the testimony of Sir Harry Johnston as the correct type of the animal found in Liberia.

The 2 cents shows an extremely pretty head of Mercury, the 5 cents a representation of the Liberian Chimpanzee, and the 10 cents a crested bird known as the Plantain-Eater.

The 15 cents, perhaps one of the most striking designs of the set, shows an Agama Lizard, a brown-coloured reptile which reaches the length of about 15 inches. On the 20 cents we find a representation of the Great Egret, and on the 25 cents a picture of the Liberian coin of that value. The 30 cents, a machine engraved stamp, certainly beautifully executed, is not so striking in design and consists of numerals only. The 50 cents gives us the Liberian Flag and the motto "The Love of Liberty brought us here." The 75 cents, with a beautiful picture of the Liberian Hippopotamus, and the 1 dollar with a head of Liberty wearing a Phrygian Cap ornamented with the "Lone Star" of Liberia, are very handsome stamps. The 2 dollars, a splendid production, shows us two of the "Mandingoes," a native race of Liberia which forms the bulk of the population of that territory; this is, without doubt, the gem of the series. The 5 dollars gives a portrait of President Barclay and a view of the Executive Mansions, Monrovia.

The dollar values are slightly larger than the cent denominations.

The full list of the set is therefore as follows:—

- 1 cent, green and black, Elephant.
- 2 " carmine and black, Mercury.
- 5 " ultramarine and black, Chimpanzee.
- 10 " maroon and black, Plantain-Eater.
- 15 " purple and dark green, Agama Lizard.
- 20 " orange and black, Great Egret.
- 25 " sky blue and grey, Coin.

- 30 cent, mauve, Numerals.
- 50 " green and black, Liberian Flag.
- 75 " chocolate and black, Hippopotamus.
- 1 dollar, rose and grey, Liberty.
- 2 " green and black, Mandingoes.
- 5 " maroon and grey, President Barclay and Executive Mansions.

Official Series surcharged "O.S." (same designs as preceding list).

1 cent, green and black,	O.S. in red.
2 " carmine and black	.. blue.
5 " ultramarine and black	.. black.
10 " mauve and black	.. red.
15 " chocolate and black	.. black.
20 " green and black	.. red.
25 " purple and grey	.. blue.
30 " brown	.. black.
50 " cinnamon and green	.. green.
75 " blue and black	.. black.
1 dollar, green and grey	.. red.
2 " purple and black	.. blue.
5 " orange and grey	.. black.

The long expected series of Nelson Centenary stamps has now arrived. These should have been issued last year in commemoration of the centenary of the famous admiral's victory of Trafalgar. The stamps bear the dates 1805-1905, and the words "Nelson-Trafalgar."

Barbados claims the honour of erecting the first monument to the hero's memory, and on the stamps is a picture of the statue at Bridgetown, Barbados, enclosed by iron railings and flanked by palm trees and tropical vegetation, evidently added to give a touch of "local colour." They also bear the legend "First Monument erected to Nelson's Memory, 1813."

An interesting and important feature of the set is the fact that the one penny and one shilling values are in almost the same shade of colour. Mistakes have already occurred in the Post Office through this error, for undoubtedly the shilling value should be printed in another colour, and collectors are already rushing for this stamp. It is certainly a curiosity.

Another mistake in the issue is that although all values are printed in sheets of 60, that is 5 rows of 12 stamps, the 2d. value was received in Barbados with the bottom row and margin removed, leaving only 48 on the sheet. There is evidently an error in this bottom row, but nothing is yet known about it. We must possess our souls in patience till we get further





details as to the nature of the mistake and what has become of the missing stamps.

The series is uniform in design, and the picture in the centre is in black on all values. They are printed on Crown and C.C. paper, and are perforated 14.

- $\frac{1}{2}$  penny, grey and black.
- $\frac{1}{2}$  " green and black.
- 1 " carmine and black.
- 2 " orange and black.
- $2\frac{1}{2}$  " ultramarine and black.
- 6 " mauve and black.
- 1 shilling, carmine lake and black.

It is stated on very high authority that Lagos will be incorporated with the adjoining territory of Southern Nigeria for administrative purposes, and that there will be no further issue of Lagos stamps. This has led to a flutter in the philatelic dove-cote, and collectors are eagerly buying the stamps of this colony before they disappear for good.

There is little doubt that if the change takes place



at once, the multiple C.A. King's Head stamps will rise in price, for they have only been issued a short



while; but, of course, their rarity will depend on how long elapses before they are retired.

The Western Australia 5 Pence is now to hand, watermarked Crown and A. In the March number we noted this stamp on Crown and V. paper, and recommended collectors to add it to their books, as it would only last a short time and would rise in price. Both



our prophecies are confirmed. It should be a good stamp. The perforation is also altered in this issue.

We have now to list

5d., olive yellow, watermark Crown and A., perforated 12.

NEW SOUTH WALES sends us four values on Crown and A. paper of the old designs, 1d., 2d., 4d., and 6d. Those specimens that we have so far seen vary considerably in the perforations, so perhaps there are many more that are not yet to hand.

We have seen

1d. rose, Watermark Crown and A.	Perforated 12 by 12.
2d. blue " "	" 12 by 12.
4d. brown " "	" $11\frac{1}{2}$ by 12.
6d. orange " "	" 11 by 12.
6d. orange vermillion " "	" $11\frac{1}{2}$ by 12.



VICTORIA contributes two new values on Crown and A. paper, the  $\frac{1}{2}$ d. and 6d. The  $\frac{1}{2}$ d. being only half the ordinary size has, therefore, half the watermark on each stamp, so should be collected in pairs; thus one stamp will be watermarked the Crown and the adjoining one "A."

We have therefore to list

$\frac{3}{4}$ d. emerald, Watermark Crown and A.	Perforated $12\frac{1}{2}$ .
6d. green " "	" $12\frac{1}{2}$ by 12.

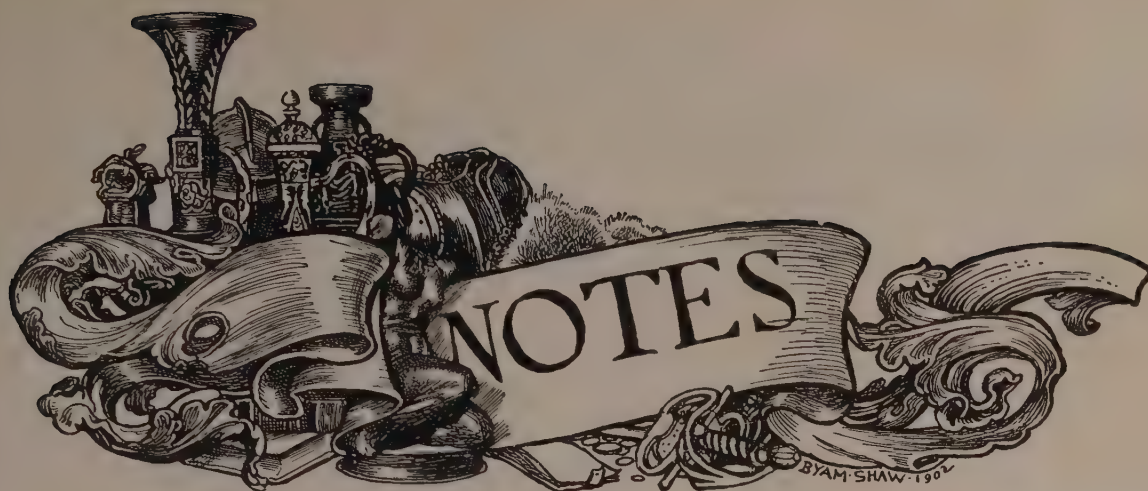
These changes of Australian stamps occur so frequently, and so many varieties of perforation exist, that collectors should be careful to secure specimens of the various issues as they appear. Some of these ephemeral stamps must become very scarce in time.







PLAYING SHUTTLE-COCK.



SPANISH lace, so much worn in the early Victorian period, bids fair to become once more a favourite.

#### Spanish Lace

The "Spanish Blonde lace," that lovely, fine, and rich silk fabric made on the pillow, was much prized by our grandmothers. The

black "Mantilla," without which no Spanish lady's wardrobe was complete, is fast giving place to the latest creations of the Parisian milliner. The heavy silk lace of Barcelona and Grenada, now almost a lost art, is produced in Belgium. Spanish pillow lace is copied most perfectly on the machines of Lyons and Nottingham. The Nottingham work so closely resembles the genuine article that great quantities are sent to Spain and there sold to tourists as real hand-made lace, at very high prices. Spain still produces a heavy Tambour or darned lace. This

is made on a frame, and is worked with the needle, and is much like the Limerick darned work, but is not so fine. An art which has been dead for many years was the "Spanish Point," a needle-made lace

similar in design to the "Italian Rose Point," but with much heavier and larger patterns. The accompanying photograph is of a real Spanish lace Mantilla of Grenada work.

THE Editor regrets the delay in forwarding this Plate to the Subscribers who have sent in their Coupons, but hopes that it will be dispatched by the end of May. The subject selected is the one that has been advertised in the last four numbers of *THE CONNOISSEUR*: Lady Smyth, engraved by Bartolozzi, after Sir Joshua Reynolds.

SPECIAL attention is called to an important announcement in the advertisement pages respecting the Index to the first 12

Important  
Announcement.

volumes of *THE CONNOISSEUR*. All readers of the Magazine should subscribe for a copy at once. The Index is expected to be ready for publishing by the end of May.



SPANISH LACE MANTILLA



FROM our brief notices of the recent acquisitions by the Italian Galleries, and particularly by the

New  
Acquisitions  
by the Uffizi  
Gallery

Uffizi, it will be gathered how many valuable works have been added to the premier collection of Italy since its direction has been entrusted to the great art historian, Dr.

Corrado Ricci. During the last few months some further important additions have been made to the Uffizi which will be of unusual interest to students of Italian art.

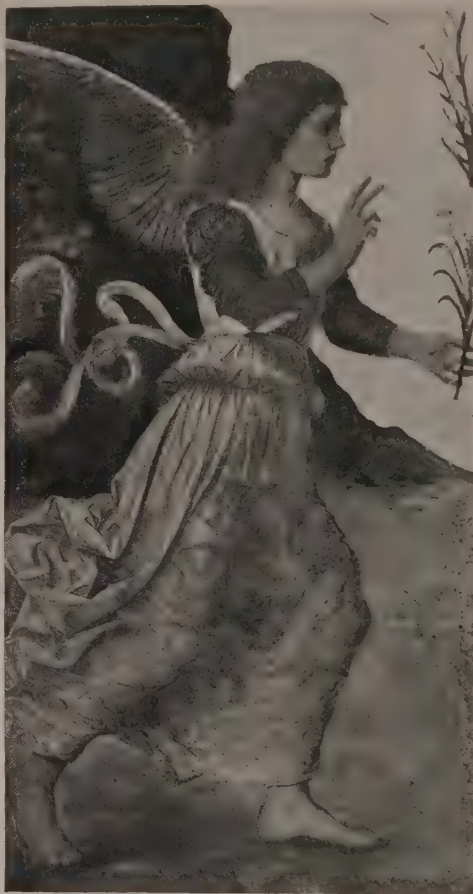
First of all there are two panels of the Pisan fourteenth century school, depicting scenes from the life of St. Romualdo—the dream in which the locality of his hermitage was revealed to him, and the handing over to the Saint of the book of the rules of the Camaldolese Order. The two panels, which are full of tenderness and sincere mysticism and very fine in execution, were bought for £180. Important above all for the signature it bears is another picture acquired for the Uffizi, the *Madonna and Child*, signed by Nicola da Guardiagrele, which turned up last summer at the Chieti Exhibition, and has already been referred to in THE CONNOISSEUR for January, 1906 (page 8). Whether or not the artist who painted this picture is the great Abruzzese goldsmith, it certainly deserves a place at the Uffizi as a rare example of Abruzzese painting in the first years of the fifteenth century.

A worthy companion picture to the *St. Dominic*, by Cosimo Tura, bought last year (see CONNOISSEUR, June, 1905, page 116), is the work of another Ferrarese painter, Lorenzo Costa, one of the greatest of Tura's pupils, and in his turn master of one of the giants of Italian art, of Francesco Francia. It is a beautiful half figure of St. Sebastian, with thoughtful and resigned expression, and treated with so delicate a sense of form and colour as if the master had desired to embody

all the grace of his spirit and of his brush in this presentment of this most graceful of all Christian martyrs. The price was £80.

But of far greater importance are two other pictures recently acquired, in so far as they belong to two masters whose works are so scarce that the appearance of one of their pictures in the market, and especially of a work of

first-rate importance, is a veritable event in the field of art history. And Jacopo Bellini's *Madonna and Child*, which, thanks to the good fortune and knowledge of the Director of the Uffizi, has been discovered and bought for the very low price of £480, is a work of the very first order. Only four or five other works are known of Jacopo Bellini, the father of Giovanni and Gentile, the painter who, with good reason, has been called the founder of the Venetian school. We know two books of his drawings at the British Museum and the Louvre; the *Madonna* at the Venice Academy; the one at Lovere; and the *Crucifix* at the Verona Museum. Even if we add to this list the *Christ in Limbo* of the Padua Museum, the *Madonna* of Mr. J. P. Richter in London, and the *Virgin with the Putto adored* by Pandolfo Malatesta at the Louvre, which has recently



THE ANGEL OF THE ANNUNCIATION  
BY MELOZZO DA FORLÌ

with some reason been given to Bellini, the productions by the master that have come to us are still very limited in number. Now the *Madonna* at the Uffizi must be given an important place among these few works—the first place, we venture to say, not only for nobility of conception, beauty of form, and intensity of feeling, but also because it shows the master's art arrived at such maturity that even the very similar *Madonna* at Lovere must be placed below it. In this wonderful picture we feel rather the mature art of Giovanni Bellini than the more archaic art of Jacopo.

The other picture, which was bought for £280, is

by Melozzo da Forlì. It is an organ door, and shows on one side the Angel of the Annunciation, and on the other the figure of St. Benedict, with the head missing, but modelled with such breadth, and drawn so naturally and with so much knowledge, that one can only grieve at the mutilation. Lithe, elegant, and full of movement is the figure of the lightly advancing winged angel, whose feet do not seem to touch the ground; the agile body seems to be still vibrating from the effort of moving the wings, which has ceased through contact with the earth. It is a small masterpiece which is the more interesting as the profile and the folds of the drapery are unfinished and enable us to examine the artist's technique.

Finally we must mention an addition to the Siena Gallery. This is a large polyptich by the Sienese fourteenth century painter, Luca Tomè, which was once in the chapel of a little monastery near Siena, whence it disappeared about ten years ago. A few weeks ago the picture turned up again in the market, and the Siena Gallery wisely acquired it as an example of one of the lesser known local masters, but for no less a price than £220, though it is now known that the picture was sold for £16 after its disappearance ten years ago.

It is known that on September 1st, 1905, the Italian Government re-

duced the inland letter Postage from 2d. to 1½d.

As at the time no stamps of the new type had been prepared, the Postmaster General adapted for the



VIRGIN AND CHILD BY JACOPO BELLINI

moment the old 2d. stamps, on which the new value of 15c. was printed in black. The newly designed stamp was only issued in the middle of March, 1906. It is a little larger than the other Italian stamps, and has a bust portrait of Victor Emmanuel II. in profile turned to the right. In the background on the left are a stormy sky and a tempestuous sea, whilst on the right the sun is shining on calm waters—*Post nubila Phæbus*. Victor Emmanuel who, according to d'Annunzio, became King on the sea (he was cruising on the Adriatic when he re-

ceived the news of King Humbert's death), has his eyes fixed on the sea and looks confidently towards the future. The colour of the stamp is bluish steel-grey; the portrait of the King is an excellent likeness. The stamp has been engraved from a design by the famous painter, Francesco Paolo Michetti.

WITH reference to the note respecting the manufacture of spurious pewter in Glasgow contributed to our columns by the late Mr. Ingleby Wood. We regret that this has caused considerable annoyance to many reputable dealers in works of art in that city who hold large stocks of genuine Scottish pewter. We can only state that we are unable to confirm or contradict our correspondent's statement, but we regret that it should have had

the effect of condemning indiscriminately a whole city. Collectors of old pewter in Glasgow need have no fear in making purchases, as all firms of standing are always ready to give a guarantee of the genuineness of what they sell.







LADY WALLSCOURT BY SIR T. LAWRENCE

IN the fifth volume of Mr. Graves's *Dictionary* there is an unusual aggregation of notable records.

A. Graves's  
"Royal Academy  
of Arts"  
Vol. V.

Most interesting, perhaps, are those of the three presidents—Lawrence, Leighton, and Millais, a triumvirate of the greatest artists who have occupied the presidential chair since the death of Reynolds. Of Lawrence it may be said that he was the most fashionable English portrait painter of his or any other day. He exhibited in the Academy for the first time in 1787. Though then only eighteen, he had won for himself at Bath a great reputation as an artist, which the Academy evidently endorsed, for, in this his first year of exhibition, they hung no less than seven of his works; among these was a portrait of Miss Farren, afterwards Countess of Derby. This was probably the half length recently engraved, for the well-known full length of the actress must be identified with the picture of her exhibited in 1790. In 1791, Mr. Graves records the painter's election to an associateship three years before he attained the regulation age of twenty-four—a unique honour, to which the patronage of George III. contributed even more than the genius

of the artist. From this date he had the ball at his feet, and Mr. Graves's list of his sitters includes the names of most of the celebrated men and aristocratic beauties of the period. Among the latter are the famous and ill-fated Emma Lady Hamilton, Lady Inchiquin, afterwards Marchioness of Thormond, the Countess Grey, Lady Gower, Lady Blessington, Lady Wallscourt, and Miss Croker, the last named, who sat in 1827, and became Lady Barrow, dying only a few months ago.

Millais was equally as precocious as Lawrence, and, indeed, exhibited when a year younger. This was in 1846, the seventeenth year of his age, the picture being *Pizarro seizing the Inca of Peru*, a most ambitious theme for so young an artist, yet so successful as to be pronounced by an eminent French critic as one of the two best historical works of the year. His pre-Raphaelite phase commenced with the *Isabella and Lorenzo* exhibited in 1849, and now at Liverpool. In quick succession followed the portrait of *Mr. Wyatt and his Grandchild*, *The Carpenter's Shop*, and *Marianna in the Moated Grange*. The first named was exhibited as a *Gentleman and his Grandchild*, while the other two have long quotations in lieu of titles. Though

the pictures are readily identified, it might have increased the utility of Mr. Graves's work if he had added the names by which the pictures are now familiarly known. The *Portrait of a Young Lady*, exhibited in 1855, was probably that of Miss Siddal, Rossetti's future wife. The printer must be held responsible for making Millais an R.A. in 1854 instead of an A.R.A., while Mr. Graves, with somewhat over scrupulous accuracy, has copied the mistakes of the Academy catalogue in adding the date 1651 to the title of *The Order of Release*, and putting the title of *The Black Brunswicker* into the plural.



THE FRIGIDARIUM BY LORD LEIGHTON

Lord Leighton, though Millais' predecessor in the presidential chair, only made his débüt at the Academy the year after the latter had been elected an associate. His style, however, was then fully mature, and his first exhibit, *Cimabue's Madonna carried through the Streets of Florence*, a picture which made no small sensation at the time, and was purchased by the Queen, showed all the characteristics which marked his later work. Altogether, Mr. Graves records 163 of his exhibits, among which are several pieces of sculpture and a number of portraits. Latterly he was chiefly represented by single figure subjects, such as *Bacchante*, *The Frigidarium*, *The Bracelet*, etc.

Other well-known names are those of the Leslies, father and son, J. F. Lewis, John Linnell, Seymour Lucas, John Martin, Henry Moore, Patrick and Alexander Nasmith, and James Northcote. Daniel Maclise first appears as McClise, and then as Mac Lise, before he altered his name to its final form. J. L. E. Meissonier makes a solitary appearance in 1841 with two exhibits, evidently sent as an acknowledgement of his election as honorary Academician. Another distinguished foreign painter, H. W. Mesdag, is represented by ten works.

The Morland family is represented by three names—the unfortunate George, his father Henry Robert, and his sister Maria. Until 1788 the three sets of exhibits were apparently sent from the parental roof; this, combined with the fact that there was another son named Henry, has apparently caused confusion in the minds of some biographers, who, as Mr. Graves points out in one of his infrequent but always pertinent notes, allot to Henry Morland, jun., the exhibits of 1781-1792, which he attributes to the father. This claim would seem to be effectually disposed of by William Collins, the earliest biographer of George Morland, who states that Henry ran away



OLD BOHEMIAN GLASS

to sea at an early age, and clearly did not return to his father's home while George was there, as the two brothers were complete strangers until Collins introduced them some time after 1789.

Every page of Mr. Graves's work recalls to memory interesting facts, and unburied records that are almost completely forgotten. Thus in Leslie's picture of *Queen Victoria's First Communion* he gives a list of all the personages represented, and does the same for Maclise's *Caxton Printing at Westminster*, and for numerous other pictures reproduced in fine engravings, which latter have lost much of their interest to the present generation by reason of the difficulty of identifying their leading characters. Mr. Graves's book should do something to bring these into vogue again, and,

what is of far greater importance, it will rehabilitate the names of many hundreds of artists of repute whose work was in danger of being forgotten.

OUR photographs represent two very fine specimens of old Bohemian glass.

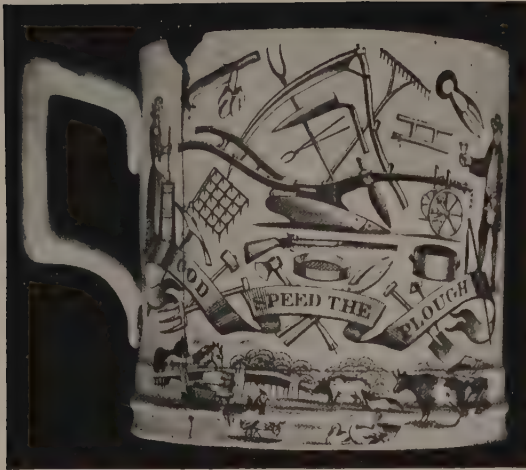


OLD BOHEMIAN GLASS

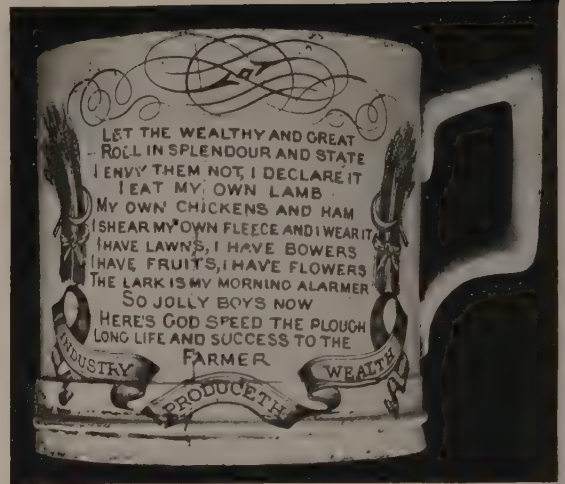
On each is engraved a woodland scene, in which appear stags and deer, whose modelling leaves nothing to be desired on account of either grace or fidelity to Nature. A heavy lacquer covers the interior of each vase, underneath which covering gold and silver leaf have been applied, the former tinting the bodies of the animals represented, and the latter forming the stream which laps picturesquely against a tree—the central note in the decoration.

The shorter vase is of a rich red shade, while the other has a purple hue, but the engraving on each is evidently by the same master hand. They are the property of T. G. Johnson, Esq., of St. Luke's Road, Clapham, S.W.





FARMER'S DRINKING MUG



THERE is in the possession of a gentleman at Reading an old drinking mug, of which we reproduce photographs. As will be seen, on one side of the mug are represented numerous farming implements, many of which are now obsolete and would be unrecognised by the present day farmer, whilst on the other side is a jolly sort of verse, which, alas, breathes the spirit of a bygone age.

The bottom of the mug is stamped "Farmer's Arms B. L. & C.," and this unique mug belonged to the present owner's great-great-grandfather.

THE four accompanying illustrations (scale  $\frac{3}{8}$  linear)

are not given here as representing very scarce examples of Nailsea glass; indeed, the writer knows of several similar specimens in the counties bordering the place of their origin. Doubtless many similar vessels have found their way into other parts of the Kingdom besides the south-western counties, and it often occurs that when purely local products are collected in districts far distant from the source of their manufacture, they are not easily identified.



NAILSEA GLASS JUG

Unfortunately, the common products of mankind, both of pre-historic and historic times, are very seldom figured, and although rare and unique objects are highly valued, studied, and admired by antiquaries and collectors, yet frequent illustrations of them do not assist collectors in identifying specimens, comparatively plentiful, in their own cabinets. It always strikes the writer as highly important that typical objects of art and antiquity should be more frequently

figured, so that amateur collectors of limited means may be reminded of the varieties of special classes of objects that are within their reach. In archaeological excavations, be it noted, it is not by the finding of a few rare objects that evidence of date of an ancient site is afforded; common objects of everyday use are far more important for the purpose, because they are more prevalent. It is often thought that when an object is comparatively common, there is no use in repeating or even recording it, and thus the amateur collector is handicapped to a large extent in identifying objects in his collection with any degree of certainty.

## Notes

The jugs under consideration are well known to collectors of glass in the south-western counties, as having been manufactured at the Nailsea Glass Factory at the end of the eighteenth century and beginning of the nineteenth century. The forms vary, but those given (height  $8\frac{1}{4}$  in., 6 in., and 6 in. respectively) are typical; some, however, exist which are about 12 in. in height. They are composed of a dark yellowish-green common "bottle" glass, flecked with white. The white is never a pure white, but of a milky shade, and often, as in the case of the jug with the globular lower half, it is decidedly bluish-white. Sometimes the flecks measure as much as an inch in diameter, and it is seen that the amount of flecking varies considerably. The largest jug has white enamel on the lip, and one of the smaller jugs is finished with a double band of white enamel just below the rim. It will be noticed that the largest jug has a foot, as the more capacious jugs generally do.

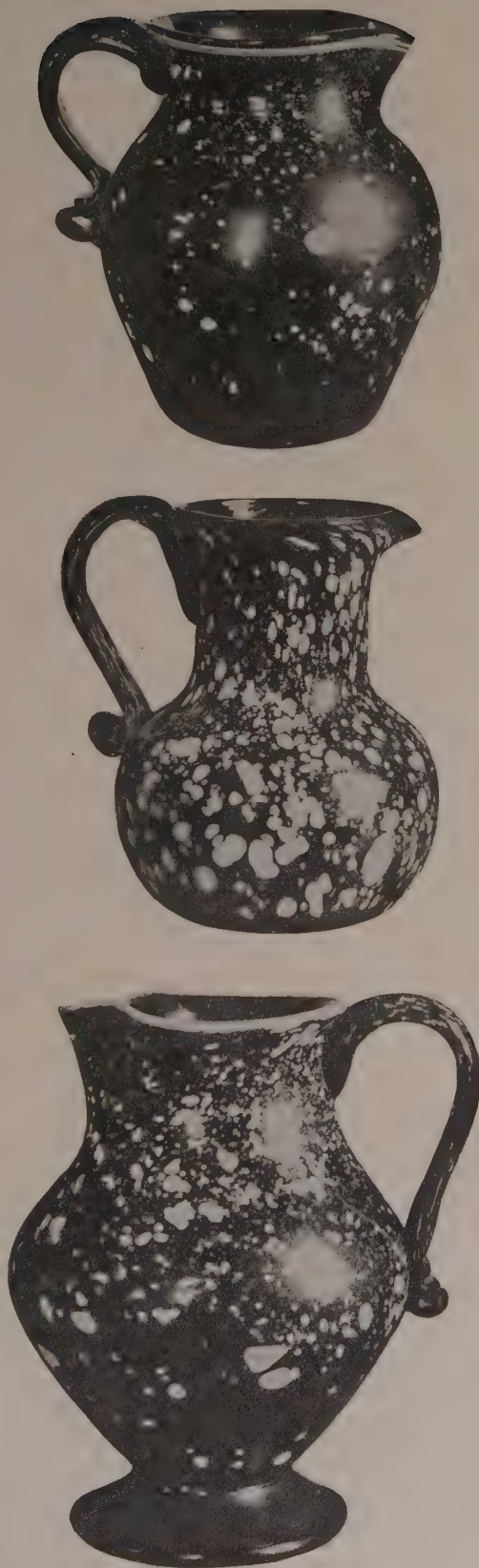
Probably the finest collection of Nailsea glass in existence is to be seen in the Bristol Museum and Art Gallery. The collection contains many examples less rarely met with than the dark green jugs flecked with white, including clear glass flasks, beautifully veined

or streaked with pale shades of pink, yellow, green, etc. An illustration of one of these flasks is given ( $\frac{3}{8}$  linear), the streaking being in opaque white.

Nailsea is situated in North Somerset, nine miles west-south-west of Bristol and four and a half miles east-south-east of Clevedon. The Glass Factory was established by John Robert Lucas, in 1788; he married in 1781. Before 1788 Lucas had a glass-bottle factory in Corn Street, Bristol. Later the Nailsea Factory was owned by George White, who was followed by Samuel Bowen, from whom it was bought by Messrs. Chance, Bros. and Company, of West Smethwick, near Birmingham, and closed about December, 1873.

An old Bristol directory states that in 1859 "crown and sheet glass works on a large scale" existed at Nailsea. In 1866, Kelly recorded that there were at Nailsea "extensive glass works, where three hundred and fifty persons are employed." Several French workmen were employed as glass blowers; clear green glass flower-pots and saucers were made here *circa* 1850.

In Blackie's *Imperial Gazetteer*, 1856, we get the following entry under Nailsea: "An extensive manufactory of crown glass, numerous collieries and quarries of building and paving stone."



THREE NAILSEA GLASS JUGS



In addition, the writer has been informed on good authority that there was a shoe factory and another for sulphur used in the glass works.

It is on record under date 1792 that the glass house people lived in nineteen cottages in a row—mere hovels—containing in all nearly two hundred people, who were known as Nailsea “savages,” or “heads” as they styled themselves. Both sexes and all ages herded together. The wages are stated to have been high when there was work to do, and that the eating and drinking was almost luxurious. The high buildings comprising the factories ranged before the doors of the cottages. The inhabitants welcomed strangers who came to minister to them to “Botany Bay” or to “Little Hell,” as they were in the habit of designating their little colony. Through the endeavours of Hannah and Martha More, philanthropists and religious teachers, these so-called “savages” became considerably tamed before the close of the eighteenth century.

IN no feature of Scandinavian art, which in so many particulars recalls its Eastern origin, was the resemblance to its Greek prototype so manifest as in the shield. Unlike the oblong-shaped scutum with which the Roman legionary defended himself, or the oval framework of osiers which was the sole protection of the contemporary Gaulish tribes, the Viking used the simple circular shield of a Greek warrior of the heroic age, exactly as one finds it described in a classical dictionary.

These circular shields consisted generally, and this description of them applies equally to those of the Greeks and the Goths, of a disc of wood covered with leather, bound round by a metal rim, and having in the centre a raised boss or umbo, which was crossed on the inside by a bar which formed a handle, the projection of the boss giving a protected space for the hand-grasp. Sometimes, however, these circular shields were wholly formed of bronze or other metal, one or two examples of which can be seen in the British

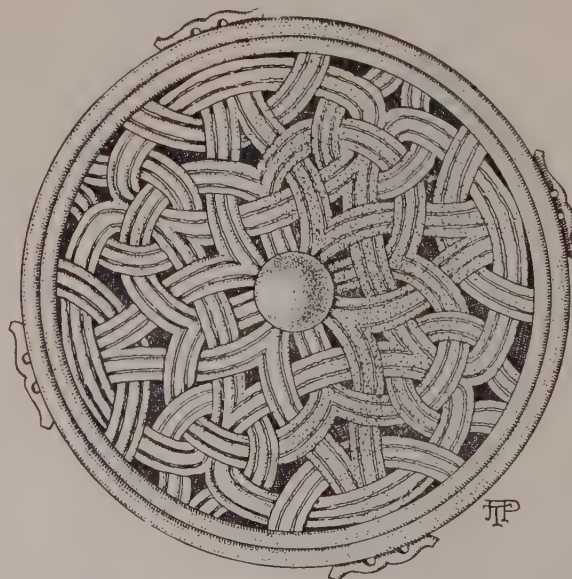
Museum, and were then most richly decorated. Thus we read of the shield which Vulcan forged for Achilles, and which does not appear to have been accurately reproduced on his statue in Hyde Park:—

“Its utmost verge a threefold circle bound;  
Five ample plates the broad expanse compose,  
And god-like labours on its surface rose.”

And Einar’s shield, as described in Egil’s Saga, was “painted with old sagas, and all the spaces between the paintings were covered with plates of gold, and set with stones.” These reliefs or paintings on the shields were, of course, the origin of the later armorial bearings, and as such are represented on Greek vases, and described in the Sagas. Thus, the Volsunga Saga says that Sigurd’s shield had many layers and was covered with red gold, and on it was painted a dragon, so that everyone who saw the dragon might know who the man was, if he had heard that Sigurd slew the large dragon which the Vœrings call Fafnir.

The boss or umbo was not only common to both Greek and Gothic shields, but also to shields made of other materials than metal; but the boss itself was always of iron or bronze. When of iron it was generally shaped like the top of a helmet with a knob in the centre, but otherwise quite plain; but when of bronze it was carefully worked and sometimes damascened or enriched with gold and silver. Of these bronze bosses a fine one is figured in Du Chaillu’s *Viking Age*, from Ultuna, near Upsala; and another one is a fine specimen of interlaced runic scroll-work, preserved in the Museum of Göteborg, of which we now publish a drawing taken from a pencil sketch made by the late Herr Brusewitz, the well-known curator of that Museum.

As the modes of warfare altered, these bosses gradually became eliminated from the shield, the arm rather than the hand being used to sustain it. Although for a time it appears on the kite-shaped Norman shields, it is rather as an ornament than for use; and throughout the mediæval period the shield was provided with straps on its inner or concave side for holding it, and the face to the foe was occupied by its owner’s armorial bearings.



BRONZE BOSS FROM A VIKING SHIELD  
IN THE MUSEUM OF GÖTEBURG, SWEDEN

## Shoe Buckles in France

By Sir S. Ponsonby Fane

IN my article on "Shoe Buckles," which appeared in *THE CONNOISSEUR* of June last year, I stated that shoe buckles did not appear to have been generally worn in France at the time when they were so universal here. My opinion was formed on the fact that they are very rarely shown in the pictures by Boucher, Lancret, Watteau, and painters of that period. But I felt sure from the beautiful designs of the French paste specimens, which are so plentiful, that they must have been worn at the Court of Louis XIV. and his successors, and in other fashionable circles of that lavish and extravagant time. This opinion is confirmed by a work which I have since seen by M. Maze-Sencier, "Ancien Directeur du Musée de St. Etienne," entitled *Le Livre des Collectionnaires*, which is about the best work on art, china, and antiquities of all kinds which I have ever come across. He states that shoe buckles were worn from about the middle of the seventeenth century until about 1800, which corresponds to the time when they were so generally worn here. At the Court of Louis XIV. and his successors the most lavish sums were spent upon them. They were of gold and silver, and studded with diamonds and precious stones. He mentions the case of a famous Comte de St. Germain who came to Court in shoe buckles, the jewels of which were valued at 200,000 livres—about £8,000 of our money—and a pair made for the King at a cost of 14,500 livres, and many others of a similar character.

With regard to the general public, M. Sencier quotes the *Journal des Modes* of various periods, which shows the ever-changing vagaries in the fashion of the shoe buckle. They were made generally of gold and silver, but also, as in England, in every kind of metal, and in every conceivable shape and form.

Mention is made of some in which every instrument of music, and even sheets of music, are depicted. Then there are "Boucles à la Chinoise," the "Wreath Buckle" with garlands of flowers, and the "Lover's Knot Buckle," the invention of King Louis XVI.

At the Revolution, after the taking of the Bastille, buckles were extensively made in the shape of that fortress to commemorate that event—"La Nation," with the motto "Vive la Nation," which replaced the former cry of "Vive le Roi"; the "Tiers Etat," in the shape of a T square, to represent Equality.

After a time, the finances of the Republic having run very low, a call was made upon all good "citoyens" to come to the rescue, and plate, jewels, etc., were sent in in large quantities.

In the *Chronique de Paris*, 1789, it is recorded that the inhabitants of a provincial town sent in all the silver buckles of the neighbourhood. A member of the National Assembly proposed that all the members should follow this noble example, and this was carried unanimously. "Let us hope," adds the editor, "that in future no one in France will have the effrontery to wear a shoe buckle, and that all citizens will pride themselves

on having only strings to their shoes, and be recognised by this mark as if by the Cockade of Liberty."

A shoemaker, too, brought his shoe buckles to the Assembly, saying, "Celle ci ont servi à tenir les tyrans to mes souliers. Elles serviront à combattre les tyrans ligués contre la liberté." It was estimated by the *Chronique* that these offerings brought in about forty million francs.

I am still unable to account for the absence of the shoe buckle in the pictures of the period, and I may add with regret that, though since writing my article last year I have added considerably to my collection, I have not come across any of the interesting specimens alluded to.

Mr. Henry F. Bumpus is exhibiting, at 335, High Holborn, an admirable series of water-colour drawings by Baison, Shoki, Rin-nu, Kwako, Risshu, Beishu, and other modern Japanese artists. They comprise landscapes, and studies of birds, flowers, and fishes, on silk and on paper. Like all the best manifestations of Japanese art, these drawings, with their wonderfully decorative arrangement of line and colour, express what the native of the Land of the Rising Sun calls "kokoromochi," that is to say, the Universal Spirit, of which impermanent matter is the temporary manifestation. Western art is essentially subjective: the artist expresses his own view, and his own mind; but the art of Japan is altogether objective, and outside the artist himself. It ignores the temporary appearance of objects, and is occupied with the "kokoro." Of this objective view the drawings shown by Mr. Bumpus are thoroughly characteristic examples.

## Books Received

- The English Water Colour Painters*, by A. J. Finberg, 2s. (Duckworth & Co.)
- Rembrandt, A Memorial*. Parts I. & II., by Emil Michel, 2s. 6d. net. (William Heinemann.)
- A Manual of Costume as Illustrated by Monumental Brasses*, by Herbert Druitt, 10s. 6d. net. (Alexander Moring.)
- The Antiquary*. Vol. XLI., 7s. 6d.; *The Spurgeon Family*, by W. Miller Higgs, 6s. net.; *Monumental Brasses in the Bedfordshire Churches*, by Grace Isherwood, 3s. 6d. net. (Elliot Stock.)
- Longton Hall Porcelain*, by William Bemrose, F.S.A., 42s. net. (Bemrose & Sons.)
- The First Century of English Porcelain*, by W. Moore Binns, 42s. net. (Hurst & Blackett.)
- The Makers of British Art, Henry Moore, R.A.*, by Frank Maclean, 3s. 6d. net. (Walter Scott Publishing Co.)
- Lincoln*, by E. Mansell Simpson, 4s. 6d. net. (Methuen & Co.)
- The Royal Academy of Arts*. Vol. V., by Algernon Graves, 42s. net. (Henry Graves & Co. and G. Bell & Sons.)
- Moorish Remains in Spain*, by Albert F. Calvert, 42s. net. (John Lane.)
- Donatello*, by Willy Pastor, Mk. 1.25. (Bard, Marquardt & Co.)
- Gemälde Alter Meister*, by Wilhelm Bode & Max J. Friedländer, Mk. 5. (Rich. Bong, Berlin.)
- William Strang, Catalogue of his Etched Work*. 42s. net. (J. Maclehose & Sons.)





Of the five Saturday sales at Christie's during March, by far the most important was that held on the last day



of the month, and this will remain one of the chief dispersals of the season. The earlier ones, nevertheless, contained many features of interest, particularly that of March 3rd, which comprised the collections of the Hon.

Mrs. Skeffington-Smyth

(who inherited most of the pictures from Mr. William Gosling, the banker), and the late Mr. A. A. Ram. The total of the day amounted to only £5,844 5s. The first-named property included many pictures which realised far more than they originally cost, and special mention may be made of the following:—T. S. Cooper, *Cattle, Sheep, Goats, and Milkmaids*, on panel, 16½ in. by 20½ in., 1840, 115 gns. (this realised 41 gns. at the Baring sale in 1848); A. Bronzino, *Portrait of Andrea Bandini of Florence*, in black dress with small lace collar, holding a letter, on panel, 34 in. by 27½ in., 210 gns.; H. Holbein, *William Tell*: an imaginary portrait, on panel, 31 in. by 27 in., 330 gns.; and Jan Steen, *A Tavern Window*, with boors reading and drinking, 29 in. by 23 in., described in Smith's "Catalogue Raisonné," No. 156, 850 gns. Mr. Ram's collection included: M. Geeraerts, *Portrait of Lady Isabella Stuart*, in rich white dress embroidered with gold, 67 in. by 37 in., 250 gns.; M. Hondecoeter, *A Dog, Parrot, Dead Peacock, and other Birds in a Garden*, 54 in. by 56 in., 280 gns.; Madame Le Brun, *Portrait of a Young Lady* (doubtless the artist's daughter), in crimson cloak

with red riband in her hair, 25 in. by 21 in., 440 gns.; Bastiano Mainardi, *The Dead Christ*, with the three Marys, Saint John, and other saints, on panel, 9 in. by 38 in., 170 gns. (this cost 20 gns. at the Woodburn sale in 1860); and a portrait by an Artist of the Zuccherro School, of a lady in rich black and white dress ornamented with pearls, 38 in. by 28 in., 280 gns. (this cost 28 gns. at the Scarisbrick sale in 1861).

The collection of the late Mr. J. Russell Buckler, of 2, Collingham Gardens, occupied two days (March 10th and 12th), and realised a total of £7,761 10s. The interest of this sale was almost exclusively centred in the fine series of works by H. Fantin-Latour, all of which are believed to have realised far higher amounts than those originally paid. As the sale may have an important bearing on future prices, we quote the whole of the thirty-five pictures in the order of sale:—*Flowers in a Bowl*, 19 in. by 17 in., 1864, 230 gns.; *Dahlias*, 14½ in. by 18½ in., 1873, 210 gns.; *Daffodils, Jonquils, and Tulip in a Glass Bowl*, 20½ in. by 17½ in., 1864, 180 gns.; *Carnations*, 15½ in. by 14 in., 180 gns.; *Fruit and Still Life on a Table*, 17½ in. by 21 in., 1863, 145 gns.; *White Roses in a Glass Vase*, 15 in. by 13 in., 1888, 170 gns.; *Roses and Lilies in a Glass Bowl*, 21½ in. by 16 in., 1864, 205 gns.; *Roses*, 10½ in. by 13½ in., 1879, 160 gns.; *Hydrangeas*, 15½ in. by 16½ in., 1870, 80 gns.; *White Stock and Iris*, 11½ in. by 15½ in., 150 gns.; *A Basket of Grapes and an Apple*, 12½ in. by 15½ in., 160 gns.; *Pink Roses in a Vase*, 14½ in. by 12½ in., 1872, 245 gns.; *A Bunch of Flowers in a Vase*, 17 in. by 14½ in., 1862, 220 gns.; *Autumn*, 14½ in. by 8 in., 160 gns.; *Spirea*, 15½ in. by 15 in., 1878, 130 gns.; *Spring Flowers*, 13½ in. by 12½ in., 1883, 110 gns.; *A Bowl of Roses*, 12 in. by 15 in., 1882, 145 gns.; *The Bathers*, 9½ in. by 13 in., 145 gns.; *White Pinks*, 13 in. by 11½ in., 125 gns.

## In the Sale Room

*Spring Flowers*, 10 in. by 11½ in., 1883, 85 gns.; *Flowers in a Glass*, 17½ in. by 14½ in., 1862, 175 gns.; *Maréchal Niel Roses*, 11½ in. by 13 in., 260 gns.; *Solitude*, 9½ in. by 17½ in., 150 gns.; *Peaches and a Rose*, 9½ in. by 12 in., 150 gns.; *Flowers in a Glass Bottle*, 16 in. by 12½ in., 1868, 105 gns.; *The Bather*, on panel, 8½ in. by 13½ in., 120 gns.; *Roses*, 9½ in. by 13½ in., 115 gns.; *L'atelier de Manet*, 11 in. by 13 in., 160 gns.; *Asters and Dahlias*, 10½ in. by 13½ in., 105 gns.; *An Angel with a Wreath*, 12½ in. by 8 in., 115 gns.; *Peaches on a Plate*, 8 in. by 13½ in., 1862, 55 gns.; *Dahlias and Gladiola*, 10½ in. by 13½ in., 1877, 80 gns.; *Tannhauser*, 8½ in. by 10½ in., 100 gns.; *Roses in a Blue Vase*, 13½ in. by 10½ in., 1872, 105 gns.; and *Eventide*, 10½ in. by 8½ in., 40 gns. There were two pictures by Madame Fantin-Latour, who exhibited under her maiden name of Victoria Dubourg, and these included *Flowers in a Basket*, 20 in. by 24 in., 31 gns. The pictures by old masters included one by J. Van Goyen, *A Town on a River*, with boats and figures, on panel, 19 in. by 29 in., 100 gns. At Messrs. Foster's, on March 14th, the late Mr. Haldane's pictures included an example of Jacob Ruysdael, *A Landscape with waterfall*, 570 gns.

The principal property at the sale of March 17th consisted of the collection of the late Mr. Christopher Bushell, of Hinderton Hall, Neston, Cheshire, whose thirty-three lots realised £5,405 6s. The more important of the six examples by F. Guardi were:—*San Giorgio Maggiore and the Giudecca Canal, Venice*, with numerous boats, gondolas, and figures, 18 in. by 30 in., 1,700 gns.; *A View of Venice*, with boats, gondolas, and figures, 12 in. by 20½ in., 360 gns.; *Islands near Venice*, with boats, gondolas, and figures, 12 in. by 20½ in., 310 gns.; *The Interior of a Palace*, with numerous ladies and gentlemen at a masquerade, 12½ in. by 19½ in., 588 gns.; and *An Ante-Room in a Palace*, with servants and other figures, 12½ in. by 19½ in., 250 gns.; an unusually interesting example of George Morland, *The Deserter Pardoned*, 21 in. by 17 in., 1,350 gns. (this is one of a set of four "story" pictures engraved by G. Keating in 1791); and J. Verspronck, *Portrait of a Gentleman* in black dress with lace collar, 43 in. by 33 in., 180 gns. The sale also included: P. Nasmyth, *A Wood Road Scene*, with peasants, waggon, and fallen timber, on panel, 15 in. by 20½ in., 140 gns.; Francesco Torbido, *Portrait of a Gentleman* in dark dress and cap holding a dagger, on panel, 24½ in. by 17½ in., 105 gns.; and D. Gardner, *Portrait of Eleanor*, wife of William first Lord Auckland, in white and blue dress, seated, holding in her lap her infant daughter, Eleanor Agnes, pastel, 21 in. by 18 in., 110 gns.

On the following Saturday (March 24th) the day's sale, which realised about £10,618, was made up of several properties. The six lots which belonged to the late Mr. John H. Foster, of Fernside, Witley, Surrey, included four water-colour drawings by his brother, Birket Foster, *Loch Maree*, 30½ in. by 46½ in., 530 gns.; *In the Market Place, Verona*, 27 in. by 40 in., 470 gns.; *Ben Nevis*, 29 in. by 46½ in., 460 gns.; and *Highland Scene near Dalmailly*, 30 in. by 43 in., 550 gns.; and an

unfinished *Head of Nell Gwyn*, by Sir Peter Lely, 26 in. by 20½ in., 100 gns. (this is probably the "unfinished" head sold at Lely's sale to Hugh May for £25, and mentioned in Peter Cunningham's "Story of Nell Gwyn," 1852, p. 173). The other properties included two by Lord Leighton, *Winding the Skein*, 40 in. by 64 in., exhibited at the Royal Academy, 1878, and engraved, 1,450 gns., and *The Summer Moon*, 40 in. by 52 in., exhibited at the Royal Academy, 1872, 420 gns.; T. Blinks, *On the Moors*, 36 in. by 50 in., 150 gns.; André Crochepierre, *Reflections*, 54 in. by 48 in., 1904, 100 gns.; F. Roybet, *A Cavalier* in black slashed dress and large hat, on panel, 26 in. by 21 in., 250 gns.; two drawings by Sam Bough, *Lindisfarne*, 18 in. by 24 in., 1867, 175 gns. (this was exhibited at Manchester in 1870 and realised 60 gns. at the Barlow sale in 1875); and *Borrowdale*, 10 in. by 14 in., 1870, 130 gns.; two pictures by T. S. Cooper, *A Group of Cattle and Sheep on the Bank of a River*, 24 in. by 48½ in., 1855, 152 gns., and *Four Cows in a Meadow*, 20 in. by 30 in., 100 gns.; Vicat Cole, *Basildon Ferry*, with Hartswood in the distance, 15½ in. by 23½ in., 1885, 130 gns.; K. Heffner, *The Afterglow*, 47 in. by 65 in., 205 gns.; Albert Moore, *Azaleas*, 78 in. by 39 in., 78 gns.; J. W. Godward, *Venus at the Bath*, 68 in. by 24 in., exhibited at the Royal Academy, 1901, 115 gns.; R. Ansdell, *The Caledonian Coursing Meeting*, with portraits of many well-known people and celebrated dogs, 60½ in. by 120 in., with key to the picture, 480 gns.; two by W. Muller, *Lago Maggiore*, 18½ in. by 29 in., 1843, 220 gns., and *The Port of Rhodes*, 16 in. by 24 in., 145 gns.; and B. W. Leader, *Sand Dunes*, 45 in. by 68½ in., exhibited at the Royal Academy, 1891, 205 gns.

The sale of the late Mr. E. M. Denny's collection of ancient and modern pictures and drawings on March 31st, so far constitutes the sale of the season, 62 lots realising the very high total of £28,906 10s. The central feature of the collection was Gainsborough's beautiful but somewhat faded *Portrait of Viscountess Tracy*, a three-quarter figure in blue dress with white lace trimming at the neck and on the sleeves, a black velvet band round her neck, 50 in. by 39 in., and this realised 6,000 gns., as against £1,500 at which it was acquired in 1895, thus leaving a very handsome margin of profit. There were four more or less important portraits catalogued as by Sir Joshua Reynolds: *Nelly O'Brien*, in white dress with mauve ribands round her waist and sleeves, pearl necklace, string of pearls in her hair, 30 in. by 25 in., 2,500 gns. (this realised 670 gns. at the Rev. B. Gibbons's sale in 1894, but it was not purchased by Mr. Denny until 1898, when he gave £2,400 for it; it now sold for 2,500 gns.); a much discussed *Portrait of a Lady*—whose real name was Mrs. Molesworth—in black silk cloak with white lining and large black hat, resting her hands upon a table on which is a letter, 38 in. by 27½ in., 1,520 gns. (this was sold at Christie's on Feb. 28th, 1891, for 280 gns., and is, there can be little doubt, a beautiful example of Sir William Beechey, R.A., at his best); *Miss Fuller*, in blue dress with purple and white cloak, pearl necklace and ornaments, 30 in. by 25 in., engraved by R. B. Parkes in 1876, 220 gns.; and a



## The Connoisseur

*Portrait of a Lady* in yellow dress and black cloak, pearl earrings, 30 in. by 25 in., 200 gns.; *A Portrait of Mrs. Oliver*, by G. Romney, in white dress and flowing head-dress, seated, holding her young child, who is asleep, on her lap, 36 in. by 27 in., brought 1,250 gns., as against the 720 gns. which it realised on July 10th, 1897: a more highly finished version of the same subject was in the Goldsmid sale and now belongs to Mr. W. H. Lever. A so-called Romney portrait of *Lady Hamilton*, in pink dress, 50 in. by 40 in., although it was neither by Romney nor does it represent Lady Hamilton, brought 380 gns. The other pictures by artists of the Early English School may be briefly mentioned: F. Cotes, *Portrait of a Lady*, in white dress with blue scarf, playing the guitar, 30 in. by 25 in., 180 gns.; W. Hogarth, *Portrait of a Young Girl*, in brown dress with white lace trimming, a flower in her hair, 30 in. by 24½ in., 155 gns.; J. Hoppner, *Portrait of a Lady*, in white dress with pink sash, a black shawl round her shoulders, 30 in. by 25 in., 520 gns.; T. Hudson, *Portrait of a Lady*, in white dress with pink riband, a blue cloak embroidered with gold over her right shoulder, 46 in. by 36 in., 420 gns.; Sir Godfrey Kneller, *Portrait of Lady Edmondes*, in yellow dress with white sleeves and red robe, holding a spaniel, 49 in. by 39 in., 75 gns.; two portraits by Sir P. Lely: *The Hon. Mary Howard*, in yellow dress with grey scarf, pearl necklace and earrings, seated near a fountain, nearly whole length, 50 in. by 40 in., 130 gns.; and *Lady Castlemaine* in blue dress with pink scarf, pearl necklace and earrings, helmet with blue and white feathers, carrying a spear, 49 in. by 39 in., 75 gns.; J. Lonsdale, *Queen Henrietta Maria*, in white dress with pink ribands, 36 in. by 27½ in., 130 gns.; Ben Marshall, "*The Sportsman*," a portrait of J. C. Shaddick, Esq., with his horse and two pointers, in a landscape, carrying his gun and a pheasant, 94 in. by 57 in., exhibited at the Royal Academy, 1801, 110 gns. (this realised 205 gns. at Christie's on Feb. 28th, 1891); and Sir H. Raeburn, *Portrait of a Lady*, in grey dress with white frill and cap, 30 in. by 25 in., 100 gns.

The three water-colour drawings were: G. Cattermole, *Sintram and his Companions*, 16 in. by 23 in., 36 gns.; D. Cox, *Carthage: Aeneas and Achates*, 30 in. by 46 in., 205 gns.; and Sir J. Gilbert, *The Duke of Gloucester and the murderers*, 22½ in. by 18 in., 1851, 82 gns. (the two last were in the Quiller sale of 1889, when they realised 165 gns. and 160 gns. respectively). The modern English School included two by J. Constable, *Bridge near Salisbury with a view of the Cathedral*, 21 in. by 29½ in., engraved by Norman Hirst, 2,700 gns. (this was purchased in 1904 for £1,800), and *Strand-on-the-Green*, 11 in. by 15½ in., 460 gns.; A. C. Gow, *War Prospects*, on panel, 17½ in. by 13½ in., exhibited at the Royal Academy, 1891, 115 gns.; J. W. Godward, *The Engagement Ring*, 15½ in. by 17½ in., 1888, 105 gns.; J. C. Hook, *Cornish Miners leaving Work*, 26 in. by 37 in., exhibited at the Royal Academy, 1864, 370 gns.; C. R. Leslie, *Portrait of Sir Walter Scott*, in green coat and buff vest, seated, on panel, 12½ in. by 9½ in., engraved by G. H. Phillips,

135 gns. (this was sold in March, 1888, for 54 gns.); two by P. Nasmyth, *An Extensive View from Mr. Blackwells, Harrow Weald Common*, with figures and cattle, on panel, 15½ in. by 22 in., 1821, 780 gns., and *A Landscape* with a cottage among trees on the right, a peasant leading a horse along a road, on panel, 16 in. by 22 in., 1827, 800 gns. (these were in Miss Elizabeth Hunt's sale in 1890, and then realised 290 gns. and 260 gns. respectively); F. Samdys, *Valkyrie*, 30 in. by 16 in., 190 gns. (this was in the F. R. Leyland sale of 1892, and was sold for 74 gns.); J. Stark, *A View on the River at Thorpe*, with wherries, cart, and figures, on panel, 16 in. by 21½ in., 400 gns. The modern Foreign School included: Rosa Bonheur, *A Group of Ten Sheep in the Pyrenees*, 26 in. by 39 in., 1870, 1,020 gns. (this realised 1,260 gns. at the H. W. F. Bolckow sale of 1891); two of Madame Marie Dieterle, a daughter and pupil of Van Marcke, *Cattle approaching along a Woody Road*, 18½ in. by 14 in., 280 gns., and *Cattle in a Meadow*, 12½ in. by 16 in., 175 gns.; and A. A. Lesrel, *Connoisseurs*, on panel, 22½ by 18 in., 1890, 113 gns.

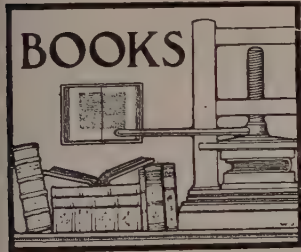
The pictures by old masters included two splendid examples of a little-known Dutch master, Nicholas Elias Pickenoy, the first to appear under his name in an English sale room, a companion pair of portraits of a lady in black dress, with gold embroidered front, large white ruff, lace cap and cuffs, inscribed "*Ætatis suæ 21, ano. 1632*," and a gentleman in black dress, with white lace ruff and cuffs, resting his left arm upon his hip, and holding his hat in his right hand, also dated 1632, both on panel, 48 in. by 33 in., 3,000 gns. A pair of portraits by G. Honthorst, *Princess Mary Stuart, Princess of Orange*, in yellow silk dress with pink bow, pearl necklace, and *William the Second of Nassau when a Boy*, in pink and silver dress with white lace collar, each portrait in an oval, on panel, 27 in. by 22 in., signed and dated 1639, 950 gns. (this pair was at one time in the Hamilton Palace collection, and at the sale in 1882 realised 440 gns., at the Mildmay sale, 1893, 400 gns., and at the Ruston sale, 1898, 500 gns.); G. Jamesone, *Portrait of Lady Dundas* in black dress, with white ruff, lace cap and cuffs, holding her kerchief and gloves in her hand, 39½ in. by 30½ in., 380 gns.; Bernardino Luini, *St. Catherine of Siena* (not "of Alexandria") in red, blue, and green dress, holding a book, her right hand raised, on panel, 24 in. by 13½ in., 300 gns. (at the Ruston sale of 1898 it realised 400 gns.); and J. F. Tischbein, *Portrait of Fraulein Schemide*, in white dress with yellow sleeves, a crimson cloak thrown over her left shoulder, 25 in. by 20½ in., signed and dated 1799, 120 gns.

The miscellaneous properties, which contributed £3,606 13s. 6d. to the day's total, contained little of interest, but the following may be mentioned: three drawings by J. Downman, portraits (each about 8 in. by 6½ in.) *Mary Isabella, Duchess of Rutland*, in white dress, with her hair bound with a scarf, 1780, 155 gns.; *Lady E. Compton, afterwards Countess of Burlington*, in white dress, with large cap, 1780, 160 gns.; and *Admiral Philip Affleck, of Dalham, Suffolk*, in blue uniform, 1789, 100 gns.; two portraits by Sir Joshua Reynolds,

*Mary, Countess de la Warr*, in pink robe, edged with fur, her right arm resting on a table, 35½ in. by 27½ in., painted in 1768-9, 480 gns.; and *Miss Penelope Bowyer*, afterwards *Mrs. Cook*, in white dress, trimmed with ermine, resting her right arm on a pedestal, 35½ in. by 27 in., 100 gns.; G. Romney, *Lady Hamilton as a Vestal* (a version of a larger picture known as *Contemplation*), in white robe and head-dress, 19½ in. by 23½ in., 170 gns.; J. Marieschi, *The Grand Canal, Venice, with the Fish Market*, 21½ in. by 33 in., 95 gns.; Sir A. More, portrait of *Sir Thomas Gresham*, in dark dress, trimmed with fur, dark cap and jewels, holding his gloves in his right hand, on panel, 46½ in. by 33 in., 150 gns.; G. Van der Eeckhout, portrait of *A Rabbi*, in brown dress and cap, 26 in. by 20 in., 75 gns.; a pair by A. Canaletto, *Views on the Grand Canal, Venice*, with gondolas and figures, 23 in. by 36½ in., 340 gns.; and Le Nain, *A Company of Butchers with an Ox*, 4½ in. by 6½ in., 130 gns.

WE referred last month to the sale of the late Mr. Holland's library, incidentally mentioning that as much

as £118 had been realised for a set of the numbers in which the *Pickwick Papers* was originally published. This was such an enormous advance on the sum of £40 10s. obtained at the Truman sale on February 14th for another set, to



all appearance precisely similar, that some good reason must exist for the disparity. It is as well to point out, in the first place, that in the case of the Truman set the two Buss plates were cut down and had been added, and that one wrapper was missing. The "addresses" were found in parts 3 and 15; there were also six duplicates. This set of parts was not an ideal one by any means, and the price paid for it was quite enough. The point is, why should it realise £40 when the other set, to which reference is made, sold for £118? The missing wrapper and the two defective Buss plates are not in themselves sufficient to account for such a wide variation in price, especially when it is borne in mind that the sum of £118, large as it is, does not constitute a record, for in May, 1903, a set of the parts realised £142.

The reason is that the publication of the *Pickwick Papers* was accompanied by many difficulties, necessitating minute changes and variations in the plan of the work. The first four numbers especially were reprinted several times, and it is, of course, the collector's object to obtain, if possible, the first impressions. An ideal set of the parts would disclose the following peculiarities, which, for the sake of convenience, we number consecutively: (1) The green wrappers should be clean and perfect. (2) The plate at page 69, known as "The Cricket Match," and that at page 74, known as "Arbour Scene," should be by R. W. Buss. (3) Nos. 2, 3, 10, 15, 17, 18, and 20 should each contain an "address"

from the author to his readers. (4) None of the plates throughout the work should bear any title. (5) The 10th and 11th plates (part 4) should be signed "Nemo." (6) The name "Weller" on the signboard of "The Marquis of Granby," which appears as a vignette on the title, should be spelled "Veller." (7) On the covers of parts 1 and 2 the name of Seymour should appear, and on the cover of part 3 that of R. W. Buss. (8) A notice of Seymour's death should appear in the first part. (9) Every number or part should bear the date 1836, notwithstanding the fact that more than half of the parts were published the year following. (10) The advertisements appearing in each of the numbers should be intact. Such are the chief points to be borne in mind when collating a set of the parts in which the *Pickwick Papers* first appeared. It is extremely unlikely that all these peculiarities will be observable in any single set, but the full complement is closely approached sometimes. The rarest variation of all is that numbered 9.

Mr. Holland's library was not a very extensive one, the catalogue consisting of but 565 lots, but it was valuable, as the total amount realised (£3,480) sufficiently declares. The fact is that all the books were good of their kind, and nearly all in fine condition, so that prices ruled high. The original issue of Alken's *National Sports of Great Britain*, folio, 1821, made £49 (half morocco), an amount which was, however, exceeded last season by £5. There are several editions of this work. Another appeared in 1823, also in folio, and then follows a comparatively unimportant issue of 1825, in royal 8vo, or quarto (on large paper) with the same plates, reduced in size. Another folio edition appeared in 1903, and that may, in time, take its place among what are called "Collector's books," though at present it is much too new to have become an object of interest in that respect. There were many other sporting books in this library, as, for instance, the well-known *Annals of Sporting and Fancy Gazette*, 13 vols., 1822-28, £37 (original half calf, the number for June, 1828, wanting, as usual); a series of the original editions of the *Sporting Novels*, by Surtees, with the covers and advertisements bound in a separate volume, together 6 vols., 1853-65, £34 10s. (half morocco, uncut), and a complete set of the *Badminton Library*, on large paper, 27 vols., 4to, 1885-96, £6. These once celebrated books have indeed fallen on evil days. In 1897 the volume on Hunting alone stood at about £30, when on large paper, and the complete set realised nearly £100.

Blackmore's *Lorna Doone*, 3 vols., 1869, is another of those works which at one time used to realise considerably more than it does now. In June, 1900, a fine copy in the original blue cloth realised £37; at this sale an example, but little inferior, brought £20. The publishers appear to have been doubtful of the success of this now classic novel, and only printed a small number of copies in the first instance. As a matter of fact it did not sell, strange as it may appear to us who know it so well, and only attained popularity by what may be described as the accident of an accident. Barham's *Ingoldsby Legends*, 3 vols., 1840-2-47, in the original brown cloth, brought £22 10s., but the first volume



appears to have belonged to the second issue of the first edition. Nevertheless we should, personally, have preferred these books at the price to the 20 volumes of the works of the sisters Brontë, bound in morocco, at £57, first editions though they were, and certainly to Pierce Egan's *Life in London*, 1821, at £17 (morocco extra, advertisements and wrappers bound in, uncut). The *Finish to Life in London*, 1830, sold, under precisely similar conditions, for no less than £24, while a set of George Eliot's Works, all first editions, 27 vols., 1858-84, made £39 (morocco extra, uncut). It is worthy of mention that the twelve original drawings made by Mr. Luke Fildes for *The Mystery of Edwin Drood*, realised £77, as against £115 obtained for them at the Cozens' sale some years ago. It will be remembered that Mr. Fildes cleared up several points respecting Dickens's intentions with regard to the plot of the unfinished novel. A letter from him on the subject will be found in the Literary Supplement of *The Times* for November 3rd last year.

Among the many other valuable or noteworthy books collected by Mr. Holland, special mention may be made of the following:—Gould's *Birds of Great Britain*, 5 vols., imp. folio, 1873, £68 (morocco super extra); Pierre de Nolhac's *Marie Antoinette, La Reine*, one of 50 copies on Japanese vellum, with two sets of the plates, £52 (morocco), as against £62 realised last season (morocco extra); Grimm's *German Popular Stories*, 2 vols., 1825, £56 (morocco extra, uncut); the Kelmscott *Works of Chaucer*, £50 10s. (boards); that rare work by Thomas Kenrick, *The British Stage*, 5 vols., 1817-21, with coloured theatrical portraits by G. and R. Cruikshank, £36 (half bound); Lamb's *Essays of Elia*, both series, 2 vols., 1823-33, £26 (calf, uncut, by Bedford); *Shakespeare's Plays*, 10 vols. in 20, Impl. 8vo, 1803-4, the sole copy printed on vellum, £106 (half morocco); Shelley's *Queen Mab*, 1813, with the title, dedication and imprint at the end, £67; *Alastor*, 1816, £16 10s. (morocco extra), and *The Cenci*, 1819, £57 (boards, uncut). A large paper copy of Tennyson's *Poems by Two Brothers*, 1827, in the original brown cloth, realised £37 10s.; Thackeray's *Second Funeral of Napoleon*, 1841, original wrapper, £41; *The Irish Sketch Book*, 2 vols., 1843, £21 (original green cloth); and *Vanity Fair*, in the original 20 numbers, 1847-48, £64. Finally comes Westmacott's *The English Spy*, 2 vols., 1825-26, £36 10s. (half morocco, uncut), and the very scarce pamphlet quoted as *Mr. Thackeray, Mr. Yates, and The Garrick Club*, 1859, Edmund Yates's own copy, £21 (morocco). Ten years ago this explanation of a "regrettable incident" used to realise £5 or £6.

Messrs. Puttick & Simpson's sale of March 12th and 13th was of a miscellaneous character. It was also unimportant from a commercial point of view, the 645 lots in the catalogue realising no more than £597. The highest individual amount (£16) was obtained for Hansley's *Costumes of the Madras Army*, a series of twenty-four coloured plates bearing the imprint of St. Thomas's Mount, 1841. This and Antoine Vidal's *Les Instruments à Archet*, 3 vols., 1876-8, 4to, which realised £14 (morocco extra), were practically the only important

works in the collection. Of this last-named treatise, 500 copies were printed, vellum covers, the top edges gilt, but otherwise uncut, and one of these, when in its original binding, is worth from £9 to £10. The larger amount realised on this occasion was due to the morocco binding, which was by Zaehnsdorf. Among the other books we notice a fragment of fourteen leaves taken from the first folio edition of Shakespeare's works, 1623. This consisted of *The Winter's Tale*, and realised £2. Salt's *Views in St. Helena*, 1809, elephant folio, containing twenty-four aquatint plates in colours, by Havell, brought £2 5s., and Ruskin's *Præterita* in the original parts, 1885-89, £3 5s. This well-known work was published in shilling parts (or on large paper at 2s.) with greyish wrappers, twenty-four of these parts being subsequently issued so as to form the first and second volumes, while the third contains the remaining four parts.

March 14th witnessed the sale of the historic Trafalgar Document for £3,600, but as this cannot be regarded as a book it is noticed elsewhere. Messrs. Christie, however, disposed of a number of valuable books during the course of the day, and among them we notice particularly the *Cabinet et Magasin des Modes* from November, 1785, to December, 1789. This series, containing upwards of 250 folding and other coloured plates of costume, was bound in 4 vols., mottled calf (2 vols. rebound), and realised £86. The catalogue said "upwards of 250 folding and other coloured plates," but as a fact the total number amounts to very many more, viz., 362. This was a complete set, and the price realised was about right, though well in advance of what would have been obtained a few years ago. A sum of £70, realised for Antoine Watteau's *Figures de Différents Caractères*, does not at all represent the full value of that important work. In this instance four plates were missing, a few inlaid, and eighty-two others mounted or inlaid. Moreover, copies invariably differ in the number of plates they contain. As a rule there are 132 plates in the first volume and 218 in the second, the work being published at Paris without date (but 1735). Lewine prices a good copy at from £150 to £200, and certain it is that in October, 1901, it realised, in conjunction with *L'Œuvre d'Antoine Watteau*, on large paper, atlas folio, no less than £665. The circumstances in that case were, however, highly exceptional.

Passing a thirteenth-century MS. *Psalter and Canticles with Prayers* (in Latin) which realised £440, but cannot be described with sufficient minuteness to do justice to the delicate miniatures and illuminated initials which it contained, and a MS. prompt copy of Sheridan's *School for Scandal* (£25), we come to the library of the late Mr. W. W. Robinson, at one time Coroner for Central Oxford. This sale occupied Messrs. Sotheby three days in the middle of March, the 926 lots realising nearly £1,500. A great mass of books was gathered together on that occasion, the vast majority being sold in "parcels." Jest books, tracts, pamphlets, works of magic and witchcraft, trials, song books, and children's books, in addition to many others of a general character, testified to the industry and knowledge of the gentleman who had

## In the Sale Room

gathered this large assortment of works together. No individual lot realised very much, and it is curious to reflect that a first Shakespearean 4to, consisting of but a few leaves, would, were it offered for sale, realise as much by itself as the whole of this library. Indeed, it is no exaggeration to say that it might conceivably bring more, seeing that last season a copy of *Richard III.*, 1605, 4to, though damaged, sold for £1,750.

Messrs. Hodgson's sale of March 29th and following day was an exceedingly good one, some very rare books making their appearance, among them an imperfect copy of Underhill's *News from America*, a small 4to printed at London in 1638. The price realised was £70, and had not the folding plate been missing it might have amounted to as much again. There are two copies of this pamphlet in the British Museum Library and one in Harvard College Library. No example has been sold in this country during recent years, but two have changed hands in the United States—one for 180 dollars in 1898 and another for 70 dollars in 1890. We have not space to deal fully with this sale, nor is it necessary to do more than mention such well-known works as Lamb's *Tales from Shakespeare*, 2 vols., 1807, £27 (original sheep), and the first series of Scott's *Tales of my Landlord*, 4 vols., 1816, £106 (original grey boards). This latter work was bought by Alderman G. Scott, of South Shields, who also secured a copy of the original edition of *Waverley*, 3 vols., 1814, on the same day at Sotheby's for £102 (stamp on titles, backs damaged, no labels). Note should also be made of Beaumont and Fletcher's *Comedies and Tragedies*, the first edition of 1647, containing a fine portrait of Fletcher by Marshall, £56 (old calf). This copy measured 12 $\frac{3}{4}$  in. by 8 $\frac{3}{8}$  in., and contained *The Wild Goose Chase*, first printed in 1652, and not often found with the volume. A series of 67 volumes of Richard Cannon's *Historical Records of the British Army*, 1835-53, sold for £77 (different coloured moroccos, bright and fresh) as against £44 10s. obtained for 68 volumes in the original cloth on December 20th last year. The almost complete set sold on this occasion had belonged to the author himself, and contained many of his manuscript corrections. A little later in the day a collection of the original water-colour drawings by W. Heath and others to illustrate this work, sold for £70. These drawings, over a hundred in number, were in some cases on vellum. Several battle scenes by Heath were especially noticeable by reason of the excellence of their composition and the quality of their drawing.

The five days' sale held by Messrs. Sotheby on March 27th *et seq.* would require a folio of descriptive matter to itself, so numerous and so varied were the "lots." Thomas Hearne's works, 67 vols., uniformly bound in red morocco, extra, realised £39, less than half the amount which would have been obtained forty or fifty years ago for such a fine set. This set, by the way, was not quite complete, for, inclusive of the "Acta Apostolorum," there should have been sixty-eight volumes. That a copy of the fourth edition of *The Pilgrim's Progress*, 1680, should have realised as much as £101 is rather surprising, more especially as some of

the side notes and the fore-margin of the title page had been shaved. It is true that in 1901 as much as £1,475 was obtained for the first edition of 1678, having the portrait of Bunyan dreaming, which in all probability did not belong to it. It is also true that all the early editions of this allegory are scarce, but a copy of the third edition of 1679 realised but £19 in 1893 (title repaired), while a copy of the fourth brought no more than £12 the year following (portrait missing). The sixth edition of 1681 is probably the scarcest of any issue, the first not excepted, as only two or three copies appear to be known. Yet one of them, well bound and perfect, sold for £24 in 1894, and for £92 a few years later. There is, however, no saying what amount scarce editions of the old English classics will realise in the face of the ever-increasing demand there is for them. It is, as we see from this record price for a comparatively late edition, not only the first issues which are collected now, but all the early ones as well, the object being to compare the several texts, and by that means to enter somewhat into the author's mind, and to follow, so far as is possible, the trend of his thoughts.

A number of manuscripts changed hands at this sale, some of them being of a distinctly literary character. All manuscripts are that in a limited sense, but some are more directly identified with literature than others, as, for instance, the MS. of Dr. John Brown's *Rab and his Friends*, which realised £40 (23 pages, morocco gilt), Burns's celebrated song *To Mary in Heaven*, consisting of four stanzas of eight verses each, £152, and the first three parts of Marryat's *Masterman Ready*, £21. Of these the second was, of course, by far the most important, and the price paid for it, might, one would think, have reasonably been higher. There were, however, but two bids for it; a strange circumstance. It has been intimated that it is not possible to analyse this sale with anything like minuteness, and we must, for the present at any rate, content ourselves with mentioning a few of the higher prices. Lewis Hughes's *A Letter sent into England*, 1615, small 4to, a very scarce tract, classed under the heading "Americana," brought £39 (unbound), Barclay's *Ship of Fools*, n. d. (Cawood, 1570), the second edition, £18 (russia gilt, one leaf repaired), Keats's *Endymion*, 1819, £58 (original boards), the second edition of John Eliot's *North American Indian Bible*, 1685, £80 (contemporary morocco), the *Divina Commedia*, 1477, folio, the first edition having the commentary of Benvenuto da Imola, £46 (pigskin), and Ben Jonson's Latin Bible, printed by Moretus at Antwerp in 1599, £320. On the back of the title page was the poet's autograph signature, "Beniamin Jonsonius ex dono D Thomæ Strange, 1605," and below, also in Jonson's autograph, "Benedicā Dominum in omni tempore, semper laus eius in ore meo." This volume was, no doubt, one of the few to escape the disastrous fire which in 1622 destroyed almost the whole of Ben Jonson's Library. A number of other expensive works, and especially an extraordinary collection of leaves taken from early printed books, will form the subject of remarks to be made hereafter.



WHEN the first Baron Auckland was Ambassador to France, Louis XVI. presented him with a Sèvres cabaret,



with jonquille ground, painted by Leve père, 1786, consisting of 10 pieces. At the sale of the porcelain of the late Lord Auckland at Christie's on March 16th this cabaret realised £651. Some porcelain, the property of the late Sir Augustus Adderley,

was also sold, the chief items being a pair of Buen-Retiro oviform vases, which made £126, and a Delft puzzle-jug, with open centre enclosing the figure of a boy, at one time in the collection of the Earl of Kilmorey, for which £115 10s. was given. The best prices in this sale, however, were made for some half-a-dozen fine pieces of old Chinese porcelain from an anonymous source. First amongst these was a pair of oviform egg-shell vases of the Yung Chin period, finely enamelled in brilliant colours, which were knocked down for £924. The other items were an egg-shell bottle and vase, both of the Yung Chin period, which made £409 10s. and £147 respectively; a set of five egg-shell saucer plates, also Yung Chin, made £304 10s.; a set of three similar went for £141 15s.; and a pair of old Chinese figures of boys, of the Ming dynasty, 11½ in. high, went for £682 10s.

The sale at Christie's on the 20th consisted almost entirely of English porcelain, the major part of the catalogue being occupied with the collection of Chelsea, Bow, and Derby figures and groups formed by Mr. Francis House, of Clapton Common. Of these a pair of Chelsea groups of children, allegorical of the Seasons, made £102 18s., and a pair of figures of a lady and gentleman reclining on balustrades went for £85 1s. Several other important lots from other sources must be recorded, notably a pair of Chelsea candlesticks with figures emblematic of the Seasons, £231; and a pair of old Worcester octagonal dishes, painted with exotic birds, with square mark, £320 5s.

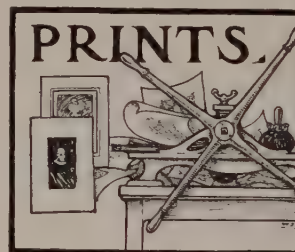
Sèvres porcelain was the chief attraction at Christie's on the 30th, though a few English and Oriental pieces made good prices. A dainty rosewater ewer and dish painted with flowers readily realised £420; a pair of Vincennes vases of dwarf quatrefoil shape, by Capelle, made £325 10s.; and a small white bowl by Prevost and a pair of oblong plaques painted with flowers, dated 1774, each went for £241 10s. Two fine pieces, at one time in the collection of the Earl of Dudley—a coffee-cup and saucer by Tandart, with gilding by Vincent, and a pair of circular dishes with apple-green borders, both realised £210, and a small sucrier cover and stand with rose du Barri ground went for £220 10s. Of the china of other factories the chief pieces were a pair of Chelsea vases and covers, £168, and a pair of Minton Sèvres pattern vases and covers, painted by Boullemin and Leroi, made for the Exhibition of 1851, £136 10s.

THE furniture sold at Christie's during March did not include more than a dozen fine pieces, the majority of the lots sold being of quite an ordinary character. On the 2nd



a suite of Louis XV. furniture painted white and partly gilt, covered with Beauvais tapestry, consisting of a pair of settees and six fauteuils, made £660. On the 16th a Chippendale tripod washstand went for £252, a pair of commodes by the same maker for £241 10s., and a Charles II. oak chair with rounded back for £152 5s. The sales on the 23rd and 30th contained some fine pieces. At the first named sale a Louis XVI. upright marqueterie secretaire, stamped I. H. RIESENER, went for £252; and at the other sale a suite of Louis XVI. furniture, covered with Beauvais tapestry, comprising eight pieces, made £900; and a settee nearly similar went for £90; a pair of bergères, also similar, for £300; and an old English satinwood commode realised £357.

THE sale of the first two portions of the well-known Truman collection of engravings, the announcement of



which aroused considerable interest, proved to be a somewhat tame affair. Though occupying Sotheby's rooms for five days, the eight hundred odd lots, which represented several thousand engravings, produced no more than £3,270. The late Mr. Truman, however, was an astute and discerning buyer, and there is little doubt that the result of the sale was satisfactory to the executors. In the first portion must be recorded a fine proof before any letters in brown, of Burke's engraving of *Lady Rushout and Child*, after A. Kauffman, and an engraver's unfinished proof of the same, which realised £130; a brilliant proof, with inscription in etched letters, of *Miss Brown as Clara*, by J. R. Smith, made £61; and a complete set of the *Liber Studiorum*, only a few, however, in early states, was sold for £125. The second portion, which was chiefly made up of satirical portraits and prints, contained nothing of greater importance than a collection of Tradesmen's Cards, many of the eighteenth century, which realised £18 10s.

At Christie's three sales held on the 12th, 21st, and 28th respectively, the most important items were:—a *remarque* proof, of Meissonier's well-known picture 1807, by Jacquet, which made £99 15s., on the 12th; and *Belinda*, after Peters, by R. Dunkarton, in colours; *Juvenile Retirement*, after Hoppner, by Ward; *Ladye Bamfylde*, after Reynolds, by T. Watson, made £92 8s.,

## In the Sale Room

£85 1s., and £98 14s. respectively on the 21st, and a first published state of *Lady Rushout and Children*, after Gardner, by T. Watson, realised £141 15s.

THE sale of old English silver plate, the property of the late Mr. E. W. Colt, of Streethay, near Lichfield,



and others at Christie's on March 22nd compensated to some extent collectors of the handiwork of the early silversmiths, who, since the Huth dispersal, have been somewhat neglected at the King Street rooms. Many of the items sold were of unique interest, and prices during the whole sale maintained a high level. The first lot of importance was an Elizabethan silver-gilt cup and cover, 9½ in. high, the bowl and cover in the form of a gourd, supported upon a stem formed as a tree trunk coiled with a serpent. At a cursory glance one would have taken it for a specimen of foreign workmanship, but its London hall mark for 1598 with maker's mark I.E. with three pellets below proved it to be a unique example of English craftsmanship. The weight of this cup was 10 oz. 7 dwt., so that the price paid for it, £870, reckoned at per oz. worked out at over £84. Other important pieces sold all at, were an Elizabethan tigerware flagon, with silver-gilt mounts, bearing the London hall mark 1578, £290; a cocoa-nut cup and cover of the same period, the mounts dated 1574, £800; and a German sixteenth century cup and cover, shaped as an owl, £115. There is little doubt that the first-mentioned piece would have fetched a considerably higher sum but for the fact that a small spout had been added to the neck-band at some date subsequent to the original mounting. High prices at per oz. commenced early in the sale, and twenty items exceeded £5 per oz. These were:—

	Oz.	Dwt.	Shillings Per Oz.
Tankard, Charles II., 1679 ...	33	9	128
Potato Ring, Irish, 1770 ...	13	6	195
" " " 1771 ...	11	9	270
Tobacco Box, William and Mary, 1691	5	6	270
Tumbler Cup, Charles II., 1683 ...	2	7	190
Porringer, Charles II., 1671 ...	5	15	260
" William III., 1701 ...	6	5	140
" James II., 1685 ...	7	17	210
" Charles II., 1677 ...	8	10	250
Cup and Cover, Charles II., 1674 ...	19	1	185
Porringer, William III., 1694 ...	2	1	260
" " " 1696 ...	7	5	120
Trencher Salt, Charles II., 1687 ...	2	17	370
Table Candlesticks, William III., 1698	15	5	105
Box and Cover, Charles II., 1671 ...	25	12	210
Inkstand, by Paul Lamerie, 1734 ...	33	17	210
Salver, " " " 1742 ...	36	0	132
Bowl, " " " 1744 ...	27	10	255
Beaker, Charles II., 1671 ...	9	17	240
Sideboard Dish, Queen Anne, 1702 ...	155	6	160

A few fine spoons were also sold, the chief being a Henry VII. apostle spoon, with figure of St. John, London hall mark 1508, which made £125; a Maiden-head spoon of the reign of Henry VIII. went for £75; and an apostle spoon of the same reign with the figure gilt realised £62.

Less interesting was the sale of the silver plate, jewellery, and objects of art of the late Mr. Russell Buckler, which occupied Christie's rooms from the 6th to the 9th inclusive. Only two pieces are worthy of notice—a Queen Anne small two-handled porringer by Lawrence Coles, 1706, which made 180s. an oz., and another porringer of the same reign by Timothy Ley, dated three years later, for which 90s. an oz. was given.

THE sale at Christie's rooms on March 14th, of the original draft in Nelson's handwriting of his historic

**The Nelson Memorandum** "General Memorandum," established a record for a Nelson MS., the previous highest price being £1,035 given at Sotheby's, in 1904, for Nelson's last complete letter to Lady Hamilton. This famous document, in which is foreshadowed the plan of attack at Trafalgar, is written on four small 4to sheets of paper, and dated "Victory," off Cadiz, 9 Oct., 1805.

Nelson writes:

"Thinking it almost impossible to bring a fleet of 40 sail of the line into a line of Battle, in variable winds, thick weather, and other circumstances which must occur, without such a loss of time, that the opportunity would probably be lost . . . I have therefore made up my mind to keep the fleet in that position of sailing (with the exception of the first and second in command) that the order of sailing is to be the order of battle; placing the fleet in two lines of 16 ships each, with an advanced squadron of eight of the fastest sailing two-decked ships [which] will always make if wanted a line of 24 sail, on whichever line the Commander-in-Chief may direct. The second in command will, after my intentions are made known to him, have the entire direction of his line, to make the attack upon the enemy, and to follow up the blow until they are captured or destroy'd. If the Enemy's Fleet should be seen to windward in line of battle, and that the two lines and the advancing squadron could fetch them, they will probably be so extended that their van could not succour their rear. I should therefore probably make the 2<sup>nd</sup> in comm<sup>ds</sup> signal to lead through about the twelfth ship from their rear (or wherever he could fetch, if not able to get so far advanced). My line would lead through about their centre, and the advanced squadron to cut two, or three, or four ships ahead of their centre; so as to insure getting at their Commander-in-Chief, whom every effort must be made to capture . . . B[ritish] to be ¼ superior to the E[nemy] cut off. Something must be left to chance. Nothing is sure in a sea-fight . . . If the van of the enemy tack, the captured ships must be run to leeward of the British fleet; if the enemy wear, the British must place themselves between the enemy and the captured and disabled British ships; and should the enemy close,



I have no fear of the result. . . . in case signals can neither be seen or perfectly understood, no captain can do very wrong if he places his ship alongside that of an enemy . . ." &c., &c.

The document contains a rough diagram of the three short British lines and the single extended line of the enemy. It is interesting to note that no provision is made for anything but victory.

For many days before the sale, crowds thronged through the King Street rooms where the manuscript was on view, and on the day of the sale the room was filled to its limit. Quickly from an opening bid of £200, the price increased until at £3,600 the hammer fell.

The purchaser later offered it to the British Museum at the same figure, but the Trustees could not accept the offer.

The ultimate destination of the document is at present undecided.

SEVERAL sales of coins and medals were held during the month, but the prices were in each case of an ordinary character. At Sotheby's on the 26th, a fair copy of Simon's Petition crown, a coin which has before this realised £300 and £500, made £56; a pattern five pound piece of George III. and a five guinea piece of the same reign went for £56 10s. and £44 10s. respectively; a

proof pattern crown of George III., copied from Simon's crown of Cromwell, realised £59; and an Italian 16th century medal by Pastorino, of Alphonso Guevara, a fine and rare specimen of this master's work, was knocked down for £50.

Messrs. Glendining & Co. sold a large collection of coins and medals, the property of a well-known collector, on March 29th and 30th, several high prices being made. Of the Military General Service medals, one with nine bars awarded to a private in the 7th Foot made £5; a medal with bar for Chrystler's Farm, went for £8 12s. 6d.; another with bars for Copenhagen, 1801, and St. Domingo, realised £6 15s.; and one with bar for Gaeta, July 24th, 1815, £5 15s. Of the African medals, the chief was one with bar for Juba River, 1893, which was knocked down for £8 15s. This medal was granted to a small Naval Brigade numbering 40 men, and is consequently a rarity. There must also be mentioned the medal for Kelat-i-Ghilzie, 1842, which made £13, and a group of six decorations awarded to a Soudanese officer of the 12th Soudanese Battalion, for which £7 15s. was given.

Amongst the coins the chief item was an ancient British Stater, reading E.I.S.V., found in Gloucestershire, which made £11 10s.

At a sale of foreign stamps held by the same firm on

the 27th and 28th March, a Roumania, 1856, 27 para black on rose, made £29; a superb unused Ceylon 1857-9 2s. blue, £34; a Newfoundland 1s. carmine vermilion, a bright unused copy, £19 10s.; and a Nova Scotia 1s. purple violet unused, £36.

ON the 7th March Messrs. Glendining & Co. held their monthly sale of musical instruments, which included several instruments of considerable value.

**Musical Instruments** The chief item in the sale was an important violin by Antonius Stradivarius, formerly the property of the celebrated violinist, Ludwig Strauss, and sold by order of the executors of the late Mr. Edward Cunliffe, of Brighton. In unusually fine condition it realised £350. There was also sold a violin by Joseph Guarnerius (del Jesu), which made £140; one by Petrus Guarnerius of Mantua, 1695, went for £90; and a fine Italian violin by Januarius Gagliano, of Naples, 1768, and one by Lorenzo Guadagnini, 1743, both realised £85. An interesting, though not high-priced lot, was a well-finished violin by J. W. Briggs, of Glasgow, made of wood specially selected and felled by Mr. Gladstone at Hawarden Castle.

SEVERAL items of interest appeared at a sale held by Messrs. Warner, Sheppard & Wade, Leicester, on

March 19th. A fine 17 in. Ralph Toff plate, with buff ground, decorated with a figure of a soldier in relief, with a sword in each hand, and a bust at either side, with trellis border, dated 1677, made £86. And a pair of Limoges enamel plaques went for £23. At a seven days' sale, held during March by Messrs. W. Collins & Sons, a fine pair of Canton jardinières, painted with blue landscapes, realised £195; two carved Chippendale pedestals, on tripod feet, made £82 and £120 respectively; a pair of marble-top console tables, on carved gilt supports, went for £165; and two carved and gilt mirrors for £105. For a Chippendale mirror with Chinese pagoda top, £70 was given at a sale held by Messrs. Lewendon, Hull, on March 9th, and a Rockingham tea service, comprising 44 pieces, produced £29 14s.

OWING to the great success of previous sales, it is proposed to hold one from May 14th to 23rd, at 16, Brook

St., Hanover Square, London, W. Gentle women in reduced circumstances desirous of selling old family possessions for their full market value, without publicity, will have the advantage of doing so under the auspices of the same influential committee. Georgina Countess of Guilford, the Countess of Annesley, Lady Muriel North, Lady Margaret Campbell, and many others are again patronesses of the genuine bric-a-brac sale. Any further information can be obtained from the Hon. Secretary, Bric-a-Brac Sale, 431, Oxford Street, W.





# THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

## Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

## Answers to Correspondents

### Heraldic Department

563 (New York).—The Rev. Thomas Swift, who was rector of Puttenham, Surrey, was not the grandfather of the celebrated Dean Swift, but was his first cousin, being a son of Thomas Swift (by a daughter of Sir William Davenant, Knt.) who was an elder brother of Jonathan Swift, solicitor, of Dublin, father of the renowned divine. The rector of Puttenham appears to have been born in 1665 and his death took place in 1752. The Rev. Thomas Swift, the grandfather, rector of Goodrich, Co. Hereford, who was conspicuous for his active devotion to the cause of Charles I. and also to that of his son Prince Charles (afterwards Charles II.) during his exile, married Elizabeth Dryden, sister of Sir Erasmus Dryden, first baronet, of Canons Ashby, and grand-aunt of John Dryden, the poet, by whom he had issue ten sons and four daughters. The family is one of great antiquity, being originally settled in Durham early in the fourteenth century.

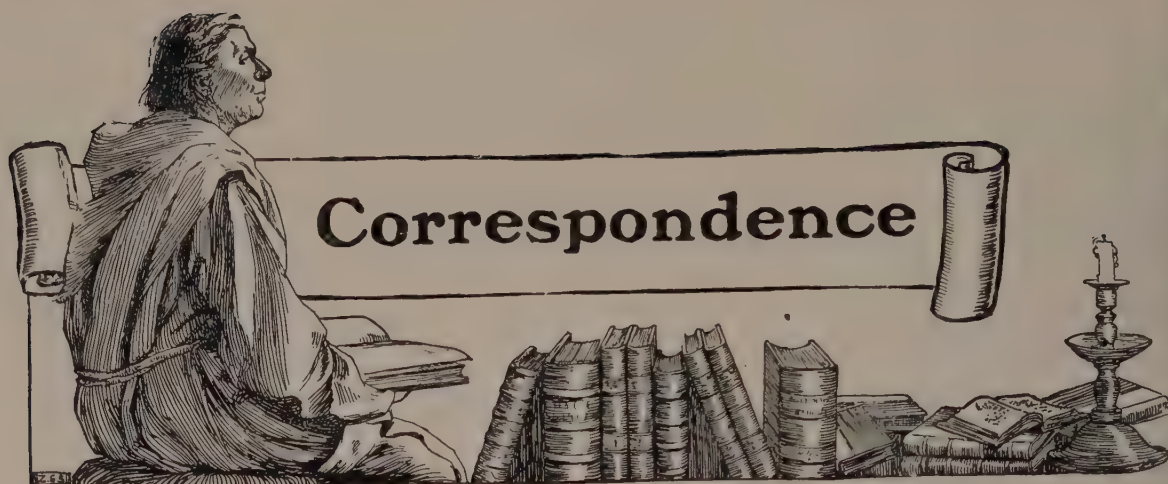
569 (London).—William Fleetwood was appointed Recorder of London in 1570 and Queen's Serjeant in 1592. According to one authority, he was the illegitimate son of Robert Fleetwood, a younger son of the ancient family of Fleetwood which came from Lancashire into the county of Stafford early in the 16th century. He was educated at Oxford but appears to have left the university without taking a degree. Wood describes him as "a learned man and a good antiquary, but of a marvellous merry and pleasant conceit" and as living "in a house, built by himself, in Noble Street within Aldersgate Ward." He married Marian, daughter of John Barley of Kingsey, Co. Buckingham, and, by her, had issue six sons, *viz.*—(1) Sir William, who settled at Missenden, Bucks., (2) Sir Thomas, who became Attorney-General to Henry, Prince of Wales, (3) Edward, (4) James, (5) Robert, (6) Francis, and two daughters, *viz.*—(1) Elizabeth, who married Sir Thomas Chaloner of Steeple Claydon, Bucks., and (2) Cordelia, who married Sir David Foulis, Knight and Baronet, of Ingleby, Yorkshire. William Fleetwood died in 1594 and was buried at Missenden.

575 (London).—The armorial bearings on the porcelain—Per chevron wavy, azure and ermine, a chart of Chesterfield's Inlet, between two estoiles in chief argent, and on a mount in base, vert, a beaver, passant, proper. *Crest*, Two arms embowed, vested azure, the hands proper, supporting an anchor erect, sable, cable argent—are those of the ancient family of Christopher of Norton. In the reign of Queen Elizabeth, a branch of the Durham family settled at Stoke Prior, Co. Worcester, and a younger branch at Alford, Co. Lincoln. The male line of the Lincolnshire branch, however, became extinct on the death in 1668 of Sir Robert Christopher, Knt., of Alford, without male issue. His daughter, Elizabeth, married, in 1660, Bennet, second Baron Sherard, and was mother of the 1st Earl of Harborough and of Lucinda, Duchess of Rutland.

579 (Colchester).—The Arms on the beaker, *viz.*—Sable, three bugle-horns stringed or, garnished azure. *Crest*, a heron argent. *Motto*, "Esse quam videri,"—belong to the old Suffolk family of Thruston, originally of Hoxne Abbey, where there are numerous old monuments existing of the family, which trace its descent back to the reign of James I.

584 (Torquay).—In former days, the Order of the Garter was conferred upon commoners as well as peers, although no commoner seems to have been appointed a Knight after the death of James I. until Charles II., when returning from exile in Montague's flag-ship, bestowed a ribbon on the converted Admiral of the Republic. This was, however, a very special occasion and the recipient was created Earl of Sandwich immediately on the King's landing. The most conspicuous instance of the bestowal of the Order upon a commoner, in more recent years, was the Garter given to Sir Robert Peel.





## Announcement

READERS of THE CONNOISSEUR are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisalment, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See coupon for full particulars.)

### ANSWERS TO CORRESPONDENTS

#### Books

**Old Testament.**—7,081 (Christchurch, N.Z.).—We would advise you to send your Old Testament for our expert's inspection, as it would be of some value if it was once in Swift's possession.

**Breeches Bible, 1587.**—7,103 (Bristol).—Your Bible might be worth a few pounds, but it is difficult to say without seeing its condition.

**Memoirs of the Life of John Mytton.**—7,016 (Hales-owen).—The value of this work is about £3 to £4. "Punch" is worth a few shillings a volume, and "Vanity Fair" rather less.

**Rogers's Poems and Rogers's Italy.**—7,062 (Evesham). These are worth about £2 per copy.

#### Engravings

**Coloured Mezzotints after Raphael, etc.**—7,007 (Kensington).—The prints you describe are of small value.

**Coloured Prints by S. Brentwood, after E. G. Andre, 1799.**—7010 (Sheffield, Mass.).—It is impossible to say definitely without seeing the prints, but we should consider the sum you name to be a fair value.

**Portrait of Mrs. Duff.**—7022 (Stowmarket).—This is a stipple print, in colours, worth in fine state from £15 to £20.

**Duke of Wellington, by C. E. Wagstaff, after J. W. Walton.**—7031 (Petersham).—The value of this engraving, even in proof state, is not more than £1.

**"Jupiter and Calista," "Orpheus and Eurydice."**—7037 (Petworth).—We believe these subjects are engraved by T. Burke. Fine impressions in red are worth about £10 the pair, but if in colours, the value would be considerably greater.

**"Bambridge on Trial."**—6974 (Killiney).—Your engraving is of small value.

**Mezzotints.**—7013 (Dublin).—If fine, your portrait of David Garrick, by Valentine Green, after Gainsborough, should bring about £12. "Age and Youth" by J. R. Smith, after Opie, is worth £3 or £4.

**"Death of Nelson" by C. W. Sharp, after D. Maclise.**—7023 (St. Albans).—This print is worth about 30/- to £2. "The Meeting of Blucher and Wellington," published by the Art Union of London, would not fetch more than 25/- to 30/-.

#### Furniture

**Console Table.**—7,008 (Naples).—Your photograph shows a Console Table of the Empire period, but without seeing it, it is impossible to say whether it is genuine, or to give any definite idea of its value. Even assuming it to be a genuine piece, however, its value is not great.

**Chairs.**—7,028 (St. Leonards-on-Sea).—None of your chairs are of sufficient interest to be valuable from a collector's point of view. They represent no particular period.

#### Pewter

**Tankards and Cups.**—7024 (Crewe).—The tankards and cups of which you send us sketches are all of date about 1820-30, and therefore too modern to be of much value. They might be sold for 5/- to 10/- apiece to anyone wanting them.

#### Pictures

**Gainsborough, etc.**—6,638 (Manchester).—With regard to the photographs of pictures you have sent us, the supposed Gainsborough landscape is certainly a very interesting work, and the landscape has all the appearance of being a genuine Gainsborough. The part most unlike the great master is the figure standing on the bridge. If genuine, it might probably realise £600 or £700, but nothing reliable can be said without seeing it. The portrait is certainly not by Gainsborough, and from the photograph it does not look a picture of any great merit. The marine picture, which you ascribe to Clarkson Stanfield, is very like his manner, and if genuine, should be worth about £200.

**Dutch.**—6,215 (Liverpool).—From the photograph your picture appears to be of the Dutch School. It is impossible to tell the age accurately without seeing it, but from the manner it is probably 17th century. It is not an attractive picture, however, and would not possess great value.

#### Pottery and Porcelain

**Chinese Vases.**—6,732 (H.M.S. Albion).—It is impossible to tell from your sketches whether your vases are old. Send us one for inspection.

**Vase.**—6,699 (Rochdale).—From the photograph you send, your vase appears to be a modern English piece, of good quality, but uninteresting to collectors.

**Worcester.**—6,687 (Braintree).—The jug and plate, of which you send us coloured sketches, are old Worcester, but it is impossible to value without seeing them.

**S. A. & Co.**—6,656 (Queen's Gate, S.W.).—We do not know this mark. Your vase is probably by one of the recent Staffordshire makers.

**Old Hall.**—6,685 (Sheerness-on-Sea).—Your jug is too late to be of much interest to collectors. Value about 6/- or 8/-.

**Chinese Egg-shell Plates.**—6,689 (Eastbourne).—If old, the two plates of which you send us sketches, should be worth about £4 or £5 the pair.



THE CONNOISSEUR COMPETITION.  
CLASS A. 1ST PRIZE.  
E. ENOCH ANDERSON, R.B.A.  
WHITBY.







THE CONNOISSEUR COMPETITION.  
CLASS B. 1ST PRIZE.  
MISS MARY WOODWARD,  
CHELSEA.







THE STOCK EXCHANGE ART SOCIETY EXHIBITION.  
THE LAST GLOW: MONT BLANC.  
WATER COLOUR DRAWING,  
BY HUGH MOSTYN PRITCHARD.







THE STOCK EXCHANGE ART SOCIETY EXHIBITION.  
STUDY FROM LIFE.  
BY C. W. HOPPER.





# SPECIAL SUPPLEMENT

## The Stock Exchange Art Society By A Member of the "House"

BETWEEN the Stock Exchange on the one hand, and Art, with a capital A, on the other, what connection can there possibly be? I think the same question must have arisen in a good many minds—perhaps is even now arising in the minds of those who have read the title of this article with a kind of quizzical curiosity that may lead them to hear what the writer has to say upon such a subject. There was the same quizzical curiosity, perhaps more members being quizzical than curious, when the idea of the Stock Exchange Art Society first became mooted in the "House." Many a shaft of keen wit, of blunt raillery, was levelled at the suggestion. It was ever thus. When the Stock Exchange Orchestral Society started, years before, the violinists were tactfully advised to turn their fiddle-cases into coffins ere the players should be killed for murdering old masters. The Stock Exchange has a jest for every occasion, seasonable or otherwise. Ruin stared men in the face who attended a hastily-convened meeting after the collapse of the London and Globe Finance Corporation, but a joke set the roomful convulsed with merriment. And the pioneers of the Art Society knew in advance that the worst criticism they would be called upon to endure would take the shape of laughter; they were prepared, and they did the best thing possible in the circumstances: they laughed back.

So the Society was formally launched in 1900, ninety-nine years

after the foundation stone of the present Stock Exchange was laid. Its original intention might have spelt the word Modesty. Sketching had always been a favourite amusement with many members. Even in the House itself, any papered board or scaffold-pole is swiftly decorated with pictured jest, usually at somebody's expense and, therefore, usually partaking of the character of violent insult. There is a Stock Exchange Christmas Annual also, wherein the caricaturists can command a wider vogue than that offered by temporarily whitened walls. In bygone days, a few choice spirits published at intervals a Sketch Book that contained cartoons of their fellows, and the victims were the only ones who sometimes failed to see the fun. Mr. F. Carruthers Gould, the Liberal Party's pictorial prop, was at that time a member of the Stock Exchange, and of the joyous band just mentioned. He drew a picture and, as was usual, requested the permission of the

cartoonee for it to appear in the pages of "Look Ye There!" the name of the periodical. But the gentleman vigorously objected, and threatened all kinds of dire penalties if the caricature became public. Mr. Gould smiled. When the next issue of the paper appeared there was a portrait of Mr. Gould himself, drawn by a fellow member, and behind him, on an easel, stood the offending cartoon with a black cross and the word "Suppressed," cancelling it. The sketch was called "Our Special



KESTON WINDMILL

AQUATINT BY E. PINKERTON



Artist," and it has attained the dignity of a classic in Stock Exchange memories—copies of it can hardly be secured nowadays for love or money.

The Stock Exchange Art Society, as already mentioned, was founded in 1900, and, with due appropriateness, appealed to the general body of members by the issue of a prospectus. The board of directors was represented by six gentlemen who formed the Committee, whilst the two vice-presidents were perhaps comparable to the regular "trustees for the Debenture-holders." In place of bankers there appeared an honorary treasurer, and the Society boasted two secretaries. The capital was not announced, but a subscription of half a guinea per annum formed one of the



STUDY FROM LIFE

BY HERBERT REEVE

salient points. No estimate of profits was given; no random guesses at future developments. The Stock Exchange Art Society could at least boast that its prospectus was a "clean" one. Its authors proceeded on the idea that some of the artistic talent in the House might be focussed in a Society, even as the musical abilities of the Stock Exchange had found expression in the formation of an Orchestral Society some seventeen years earlier, to wit, in 1883. At first the Art Society was dubious about the admission of photography as one of the branches which it should cultivate, but after some discussion, the camera won its day, and its way. It is a singular coincidence that while there should have been this initial diffidence with regard to



SUMMER SHOWERS

BY F. SLADE

## *Stock Exchange Art Society*

the inclusion of photography within the Society's scope, within a few years many of the House photographers elected to withdraw their support.

In response to the preliminary notices, the Stock Exchange Art Society received applications from about two per cent. of the total population of the House, asking for further particulars. Out of these, half a hundred artists finally emerged as the nucleus of the new organisation. This was regarded as encouraging, because, as indicated before, the Society was born into an atmosphere

energetically organised. The honorary secretaries flung their whole souls into the business, and by dint of argument, persuasion and cajolery a slight crisis that threatened the Society at the very outset of its career was happily averted. It seems that one of the newspapers—and whenever trouble arises, depend upon it that there is either a woman or a newspaper at the bottom of it—published a few particulars before the young Society was ready for the public gaze, and some of the pioneers not unreasonably protested against the premature



AT PALMER'S GREEN, MIDDLESEX

BY HENRY HEWKLEY

of much ridicule, which is at best a frosty welcome, calculated to nip budding enthusiasm in the breasts of much hardier knights than those of the brush. But the Managers and the Committee lent powerful aid by members from each body being included amongst the vice-presidents. After a while, the happy idea was conceived of inviting Mr. Andrew K. Hitchens, the president of the Stock Exchange Orchestral Society, to accept the presidency of the Art Society. Mr. Hitchens, who was in strong sympathy with the movement, willingly did so. He is a versatile exponent of more than one of the fine arts; his water-colour pictures are well known.

Enthusiasm, of course, can do much when

advertisement. This difficulty being surmounted, the Society at once got to work. Its field, considerably wider than the original intention, was the world of art, and to the first Exhibition members were invited to send paintings, sketches in oil, water-colours, pastels, drawings in chalk, pencil or monochrome; etchings, sculpture, wood-carving; models in clay, terra cotta, wax or metal; ornamental metal work, and specimens of photography in all its branches. House artists could not complain that their scope was cramped, and the first Exhibition of the Society, held in Drapers' Hall, immediately opposite the Stock Exchange, on July 8th and 9th, 1901, brought forth a varied selection of artistic work. Many



drawbacks inseparable from a primary effort had to be met, but they were sufficiently overcome to enable the young Society to claim fair ground for congratulation upon the results of its earliest public effort. The newspapers professed themselves astonished at the display of Stock Exchange talent in such a direction. The critics knew that stockbrokers lived by accepting commissions, but were unaware that the phrase, if needful, might be used in a dual sense, artistic as well as financial. They found that members of the Stock Exchange could carve less mundane things than fortunes, that they were able to handle the pencil as well as the markets, and that a sometimes chequered profession was no barrier to excellent work in black and white. There were but eighteen short of two hundred exhibits named in the first catalogue, and the Exhibition attracted something like a thousand visitors on each of the days it was open. That catalogue contained the names of several Stock Exchange men who at one time or another had had their pictures accepted and hung by the Royal Academy, the Royal Institute of Painters in Water Colours and other societies. Those who came to scoff remained to praise. The Drapers' Company, which lent the hall where the Exhibition was held, voluntarily placed its accommodation at the service of the Stock Exchange Art Society for the next year's "show," with the useful offer of further space if such were required. The young Society had just reason for pride in the success of its inaugural Exhibition.

Under these successful auspices it was natural enough that the membership of the Society should increase. At the termination of the Society's first year, concluded Lady Day, 1901, there were over a hundred names on the roll, and these were doubled during the next two years. The 1902 Exhibition was held in October, and attracted about the same number of exhibits as that of the preceding year. Although the exhibitors themselves were considerably more, they showed a lower average number of exhibits, while improving upon the quality of work sent in. Each year has seen an advance established upon the record of its predecessor, and the Press, in recovering from early surprise at finding the Stock Exchange artistic, has not diminished its measure of commendation. The Art Exhibition is now looked forward to with pleasure by many an exhibitor's friend or relative who perhaps never sees Throgmorton Street at any other season. Fair critics come by the bevy, and exhibitors have been overheard to wonder

innocently why their lady friends should find that lunch-time was the only hour of the day in which they could go to the City.

It may be mentioned, *à propos* of the fairer sex, that amongst exhibitors at the Drapers' Hall is to be found a sprinkling of ladies. For the members of the Stock Exchange Art Society have the privilege of submitting works not only of their own execution, but also others by the hands of near kinsfolk residing with them. No doubt, in years to come, many famous artists whose pictures, etc., are then the admiration of thousands of visitors to Burlington House and the other galleries, will look back with pleasant memories to the time when the Stock Exchange Art Society gave them their first encouragement to work for the public by displaying their works in its Annual Exhibition.

But while this Exhibition is necessarily the chief event of the Society's year, bringing House art most prominently before the general eye, there are many other sides to the operations of this compact little body. For instance, the proposed Sketching Club will be valued as one of the most useful, one of the most happy, adjuncts to the Society. Alone, or in parties, members already make trips into the country for the purpose of sketching, and the results are passed round from hand to hand for comment and criticism. Lectures, too, have been given by well-known authorities on various branches of Art. Mr. M. H. Spielmann, for instance, addressed the members upon "The British Sculpture of To-day;" Mr. Thos. K. Grant dealt with colour photography; Mr. Cameron, M.P., spoke on Ruskin and two of *Punch's* caricaturists. These gatherings drew fair audiences, but to arrange an hour at which members of the Stock Exchange can conveniently attend is, and always has been, the despair of those to whom such a task falls. Nor is the lighter side neglected by the energetic Art Society. An occasional smoking concert has been held, with the aid of the Stock Exchange Orchestral and Choral Society, and that on March 1st, 1904, will be long remembered by those who heard a very neat explanation from the Chairman for the vagaries of a pianoforte used on the occasion. The instrument was so low-pitched that a bass soloist found himself unable to get down to the deepest notes. Thereupon, up rose the Chairman, who was none other than "F.C.G." himself. Everyone knew, he declared, how flat things had lately been on the Stock Exchange: for his part, he thought the piano was extremely sympathetic

## Stock Exchange Art Society



THE OLD CHURCH AND DOCK, DORDRECHT

BY HENRY HEWKLEY

in falling in with the same idea at a concert given under the auspices of Stock Exchange members, and he sat down again amidst much hearty laughter. One of the less impromptu successes of the evening was the rendering of Sir Frederick Bridge's setting to Mr. Sam Weller's ballad "Bold Turpin." The Choral Society sings with a swing, and in the last verse—

"The coachman, he not liking the job,  
Set off at a full gallop;  
But Dick put a couple of balls in his nob,  
And perwailed on him to stop"—

the effect of the staccato full-stop on the final word electrified the audience. The Art Society and the Orchestral-Choral Society had scored a triumphant success with their evening's entertainment.

Silver medals have from time to time been offered for competition amongst members of the Society for various classes of artistic work, such competitions being confined to original works by members, and not being open to relatives. In this connection a curious cause of complaint arose. Everyone recollects the famous Stock Exchange walk to Brighton on the First of May, which set the world and his wife a-walking. The Art Society, with its usual enterprise, seized the opportunity to offer prizes for the best photographic snapshot of some incident on the race, to be sent in by its members. But this brought trouble

around the ears of those responsible for the idea. The objectors declared that such action was beneath the dignity of the Art Society, and unworthy of an association which took itself with any seriousness. The little rift within the lute was quickly healed, and it was not altogether regretted even by the originators of the prize scheme, for it showed with clearness that the Society's adherents were distinctly in earnest over their membership.

From the pictures that are given to illustrate this story of the Stock Exchange Art Society, some idea may be gathered of the talent that exists in the House. They cover an extensive range as regards subjects, and, speaking more generally, to say that the area of operations for the Stock Exchange Art Society is bounded by no narrow circle is a statement incapable of dispute. One has but to dwell upon the excellent proposal of loan-contributions to the Annual Exhibition for this to be partially realised. Objects of art, *articles de vertu*, bric-a-brac of every description, have their ardent devotees in many markets. Several men collect snuff-boxes, one member has an unrivalled collection of rare laces, others possess wonderful assortments of precious stones; one "specialises" in tie-rings and pins; one is an unerring judge and a large owner of diamonds; a third favours pearls. With some, old furniture



is a passion. Choice pictures, engravings and etchings have many followers. It is as difficult to name a branch in art as it is in sport wherein some member of the Stock Exchange does not take a practical, expert interest. The day will surely come when some of their treasures can be viewed through the instrumentality of the Art Society at its Exhibitions. The curious in such matters may be surprised to hear that even to-day the works exhibited are covered by an insurance policy against fire, taken out at Lloyd's. It is also a matter for some surprise that the artistic beauties of the Stock Exchange itself are not more appreciated, on canvas, than is the case, so far as can be judged by pictures exhibited. One expects to hear the scoffing retort that the House has no such beauties, and one hastens to agree with the old joke as to the shape of the Stock Exchange being shapeless, one bit having been added to another until at last the whole is much more heterogeneous than homogeneous. Yet the Kaffir Market deals beneath a fine dome, of stately proportions and graceful architecture.

Lit up by the rays of the sun upon a Spring morning, the effect is pleasing to an extent that frequently draws a cheer from the throng of members on the floor of the House. The observant eye would have no difficulty in discovering quaint corners, classical effects—as in the Consol Market—and other subjects lending themselves admirably to the brush, the pencil or the pen. A few photographs of various parts of the House have been on view at the Society's Exhibitions, but members are mostly content, at present, to regard the Stock Exchange as a good place in which to earn the needful daily bread, rather than as

a source of inspiration for artistic efforts. A noble monument to the Stock Exchange members and clerks who gave their lives for their country in the Boer War has recently been erected, the names of others who fought in the struggle being recorded on the veined marble beneath the beautiful mural tablet, which is from the hands of the famous sculptor, Mr. Thomas Brock, R.A. The silver cup shot for yearly by teams in the Stock Exchange Rifle Club is another artistic piece of work; it cost several hundred pounds, and presents a view of the House that looks remarkably well upon the metal.

A pleasant task is at its end. It may perhaps be demanded why so few names of those associated with the rise of the Stock Exchange Art Society are given in the course of this brief article. The reason is simply that so many have been concerned in the launch of the enterprise that, in the words of the average parish magazine report on a local concert, "to mention them would be invidious." Some would take umbrage if their

support were indicated; others would look quite as darkly upon the omission if an unhappy chance led to innocent exclusion of their names. But it would be impossible to write of the Stock Exchange Art Society, and withal to say nothing of the unwearied labours and the whole-hearted courage thrown into its service by Mr. Henry Hewkley, the honorary secretary and treasurer. To all the members of the Society, and to the House as a whole, there must be much pride in the obvious fact that the Art Society has come to stay as one of the most respected institutions bearing the impress and the title of the Stock Exchange.



DINAN, BRITTANY

BY F. SLADE

## "The Connoisseur" Prize Competition



CLASS A      SECOND PRIZE .      MISS G. VILLIERS-STUART, LONDON



CLASS A      THIRD PRIZE      ARTHUR S. UNDERWOOD, HATCH END





CLASS B      SECOND PRIZE      OSWALD GARSIDE, BARNES



CLASS B      THIRD PRIZE      FRED TAYLOR, BLOOMSBURY

# The Place of Jewellery in Art

*How the old-world designs govern the new and are reproduced to-day in a modified form.*

The following illustrations of casts of ancient ornaments are only a few of the multifarious collection which interest purchasers and collectors, as showing Mr. Watherston's method of utilizing the designs in order to adapt them to modern requirements, and go to prove that the wearers of jewellery to-day are instinctively returning to the old Greek models, and not merely gratifying the passing whim of an ever-changing fashion.

Art in dress includes art in theme of personal ornaments, whether in gold, silver, or precious stones.



No. W 1.—(Two-thirds size.) Cast of Roman Necklace, with earrings in gold, found in Pompeii.

Many efforts have been made in modern times to elevate the feeling of true art in relation to jewellery, and to spread a knowledge of it through all classes. Jewellery is not only a part of dress or costume, but it is older than any other form of apparel. The bit of ornament, the necklace, the bracelet, was chosen with the object of adding to personal beauty, with a sort of instinctive feeling for symmetry. The Greeks, "our masters in Art," and to some extent likewise, their art pupils, the Romans, continued to execute for a period of upwards of three hundred



No. W 2.—Cast of a Roman Toga fastening found in Pompeii.  
Reproduced by Messrs. Watherston as shown by the illustration, with pearls deleted.  
Also being embellished with enamel and other stones.



No. W 3.—(Actual size.) Brooch after antique design. £5 5s.

**WATHERSTON & SON, 6, Vigo Street, W.** Leading from Regent Street, through Burlington Gardens, to Bond Street.



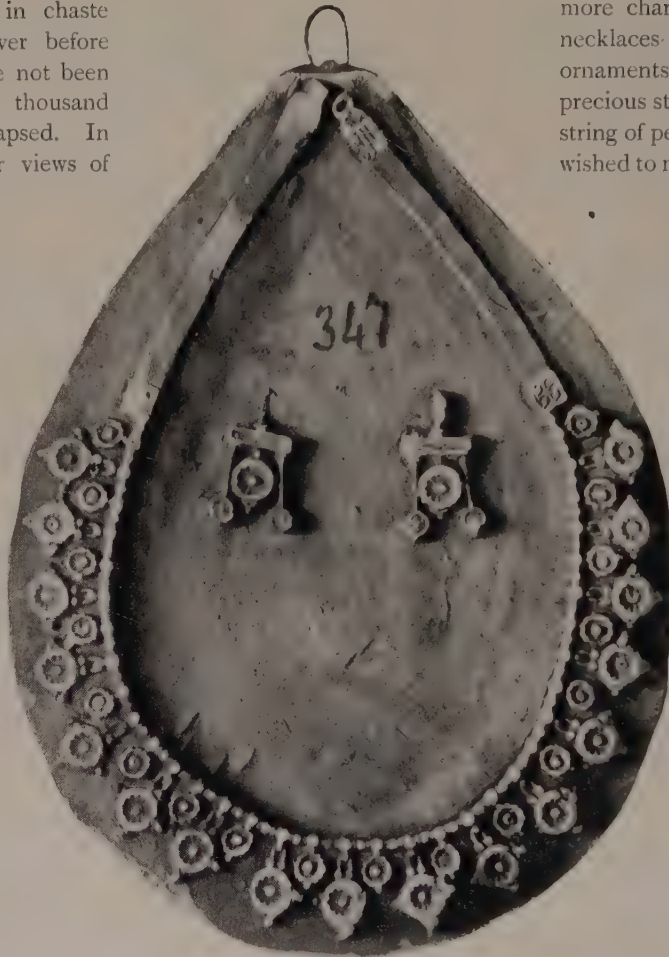
## *The Place of Jewellery in Art*

years works surpassing in chaste beauty any that had ever before appeared, and which have not been equalled during the two thousand years which have since elapsed. In conformity with all their views of adorning the human figure, the Ancients paid comparatively little attention to such minor ornaments as bracelets or finger rings; they confined themselves to the head and neck.

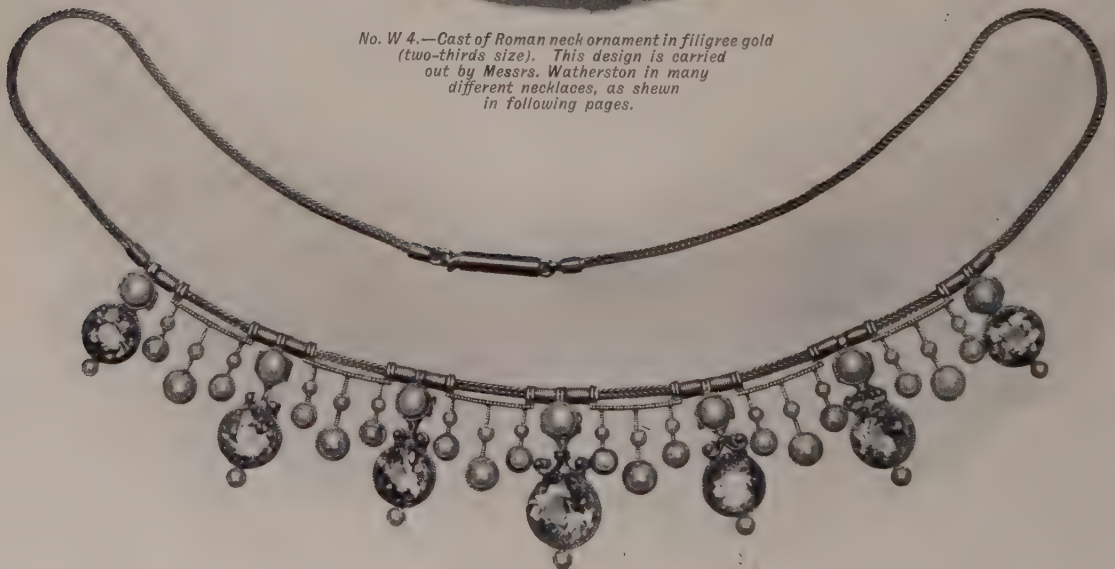
Nothing can be more exquisitely beautiful than the ornaments on the heads of some of the gods and goddesses of Greece. Next to the decorations for the head, Necklaces played a most notable part. It would be difficult to find anything

more charming among the ancient necklaces than the three-stringed ornaments of pearls, intermixed with precious stones. Usually, the upper string of pearls hung loosely if it were wished to make the neck appear more

slim, and tight if the contrary effect were desired; while the second was composed alternately of pearls and precious stones; and the third, still lower, was entirely of precious stones, carefully selected, in shape and colour, to suit the wearer. The arrangement of these three strings of pearls and precious stones around the necks of the Grecian ladies was artistic to the highest degree.



*No. W 4.—Cast of Roman neck ornament in filigree gold (two-thirds size). This design is carried out by Messrs. Watherston in many different necklaces, as shewn in following pages.*



*No. W 5.—Necklet, set with amethysts and pearls (actual size), designed after style of antique model as illustrated. Price £22 10s.*

**WATHERSTON & SON, 6, Vigo Street, W.** Late of 12, Pall Mall East (adjoining the National Gallery).

*The Place of Jewellery in Art*



No. W 6.—A most unique old Roman Ornament (two-thirds size). The design has been utilised by Messrs. Watherston for the mounting of stones, amethysts, topazes, and other gems.



No. W 7.—Cast of a Roman Earring (exact size).



No. W 8.—Cast of a Roman Necklace (two-thirds size). This very beautiful specimen has served for the groundwork of numerous diamond and other necklaces variously treated by Messrs. Watherston.

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## *The Place of Jewellery in Art*

their use as an ornament extended from them to women of all classes. When men began to adopt the arm-ring or "armilla," and women left off wearing it, the ornament had lost its character, till gradually it became a badge of merit for deeds of military prowess.



*No. W 9.—Cast of Roman Bracelet, Ram's Head (two-thirds size).*

There are many specimens of beautiful bracelets, of evident Greek manufacture, still in existence. The Bacchæ, Menades, Thyades, and other persons taking part in the festivals of the god Bacchus, and generally called Bacchantes, were the first to wear bracelets, and



*No. W 10.—A Roman Brooch with Scarabeus in centre (exact size). Pattern copied by Messrs. Watherston in all gold, and has formed a most suitable border for the setting of different stones to order.*



*No. W 11.—Cast of interesting old Roman Brooch with Ram's Head, finely modelled. This has been reproduced by Messrs. Watherston with the addition of pearls and other stones. (Exact size.)*



*No. W 12.—Cast of Roman Armlet (two-thirds size). The fine laurel leaf design round the band has supplied suggestions to Messrs. Watherston for diamond Bandeaux as ornaments for the hair, and also for necklaces in gold and pearls.*

**WATHERSTON & SON, 6, Vigo Street, W.      Late of 12, Pall Mall East (adjoining the National Gallery).**

## *The Place of Jewellery in Art*

The ancient Etruscans and Romans largely used stones for their ornaments, but apparently cared for

colour more than lustre, and subordinated both entirely to design represented by gold-work.



No. W 13.—18-carat gold flexible Bracelet, designed after Roman Cast as illustrated below.  
Price £8.



No. W 14.—18-carat gold flexible Bracelet, ornamented with fine Etruscan work. Price £11 to £15.

An important part of the ornaments for the head used by the Greeks and Romans still survives to this day, namely, earrings. But it survives in a very attenuated and altogether inartistic form. The contrast between the usual productions at this day and ancient Greek art is very noticeable.



No. W 15.—Cast of a Bracelet with Roman coins (exact size).  
The chain portion of this interesting piece has been reproduced in various forms by Messrs. Watherston, as shown by the Bracelet illustrated above.



No. W 16.—Cast of Pendants. Roman.  
(Two-thirds size.)

Upon receipt of a London reference in the usual way, Messrs. Watherston & Son will, at their own risk, forward for approval selections of Jewellery or Silver Plate to correspondents residing in the Country.



No. W 17.—Brooch, old Egyptian design, carved moonstone, sphynx in centre, wings enamelled. Price £5 15s.

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## *The Place of Jewellery in Art*

### **Jewellery of the Cinquecento Period.**

From the Ancient Greek and Roman we step to the cinquecento period, which brought a total change in the character of jewellery in Western Europe. A style began to prevail which, in its best period, of not long duration, produced some of the most artistic and splendid jewels that Europe has seen. Men who

of the jeweller; or better still, he himself was the artist. As the seventeenth century advanced gems chosen for brilliancy and splendour of effect were gradually more and more sought for, and the improved methods of cutting diamonds invented in the latter part of the fifteenth century came by degrees into vogue.



*No. W 18.—Copy of an old Italian Pendant Ornament in Pearls, Enamel, and Topazes. Price £12.*



*No. W 19.—Old 15th Century pierced Gold Brooch Ornament, with Diamonds.*



*No. W 20.—Old 15th Century Ornament or Pendant.*

were masters in art, not mere craftsmen, notably Vervecchio, Piermo del Vaga and Benvenuti Cellini, Albert Dum and Holbein, were either jewellers or designed for the goldsmiths, while England had the great miniature painter Hilliard, who was jeweller to Queen Elizabeth. Fine art was enlisted in the service

The examples of the old masters in the goldsmiths' art are always keenly appreciated by vast crowds whenever exhibited, hence Messrs. Watherston are not surprised at the success which has attended their efforts in reproducing many of the masterpieces of this period.



*No. W 21.—Old 15th Century Ornament.*



*No. W 22. Enamel Peridot and Diamond Pendant. Price £6 18s.*



*No. W 23.—Old 15th Century Ornament or Pendant.*

**WATHERSTON & SON, 6, Vigo Street, W.**

**Late of 12, Pall Mall East (adjoining the National Gallery).**

## *The Place of Jewellery in Art*

Of the designs of the XV. Century, of Holbein and others of that period, it may truly be said they bear the date of no particular year, but are worthy, on their own merit alone, to take their place among those fashions which are "not for an age but for all time."

Happily the works of this artistic time have in many instances been preserved, and form the basis of numerous ornaments produced to-day in Messrs. Watherston's workshop, as shown by the accompanying illustrations.



No. W 24.—Diamond and Enamel Miniature Pendant with opening centre  
Copy of one containing portrait of James I. 16th Century.  
Now exhibited in the British Museum. Price £48.



No. W 25.—A 15th Century Buckle. Exquisite pierced work in Gold.



No. W 26.—Almandine and Chased Gold  
Pendant. £10 10 0



No. W 27.—A Venetian Pendant Ornament, in different  
enamels, and reproduced by Messrs. Watherston  
with sapphire centre intermingled with diamonds.



No. W 28.—Aquamarine Green Enamel  
Pearl and Diamond Pendant.  
Price £10.

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## *The Place of Jewellery in Art*



No. W 52.—Brooch Safety Pin, Almandine, Pearl and Enamel. Price £2 2s.



No. W 53.—Brooch, Pearl and Enamel, red and White centre, Pearl border. Price £5 5s.



No. W 54.—Brooch safety pin, opal, Green and White Enamel bar, Price £1 10s.



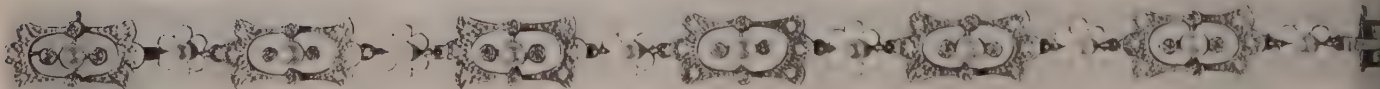
No. W 55.—Bracelet, gold chain with green and white enamel leaves and opal heart drop. Price £4 5s.



No. W 56.—Bracelet, gold chain with chased gold ornaments and Amethyst and Pearl drop pendant. Price £4 15s.



No. W 57.—Bracelet, Sapphire, Pearl, and Ruby ribbon design, flexible. Price £16 10s.



No. W 58.—Bracelet, Diamond, Pearl, and enamel, flexible. Price £24.



No. W 59.—Bracelet, Pearl and gold chain, with red and white enamelled gold lozenge-shaped ornaments. Price £8.

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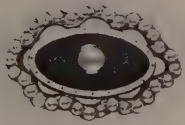
# *The Place of Jewellery in Art.*



No. W 60.—Necklace, Gold chain and chased Gold leaf with Pearl and Diamond centre, and Amethyst and Pearl drop. Price £13 15s.



No. W 61.—Necklace, Tourmaline and Diamond centre, with white enamel and Pearl drop, Diamond and enamel pieces on gold chain. Price £16 10s.



No. W 62.—Brooch, Pearl and red and white enamel centre, Pearl border. Price £4 18s.



No. W 63.—Brooch, Pearl and White Enamel and Diamond Butterflies. Price £5 15s.



No. W 64.—Pendant on Platinum chain, opal, Diamond and Enamel, bow and loop. Price £5 18s.



No. W 65.—Brooch safety pin, Pearl, Pink, and Green Enamel centre, and Pearls on side. Price £1 12s.



No. W 66.—Necklace, Pendant, Diamond and Pearl, Platinum Chain. Price £22 10s.

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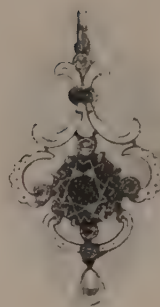
## *The Place of Jewellery in Art*



No. W 67.—Pendant, Peridot  
Diamond and Enamel.  
Price £8 15s.



No. W 69.—Necklette, Almandine Pearl, Diamond, and Enamel Gold Chain. Price £4.



No. W 70.—Pendant, Amethyst  
Diamond, and Enamel, with  
Pearl Drop. Price £5 15s.



No. W 68.—Brooch Safety Pin, Almandine,  
Pearl and Green Enamel. Price £1 18s.



No. W 73.—Pendant, Peridot,  
Diamond, Pearl, and Enamel.  
Price £14.



No. W 71.—Brooch Safety Pin, Almandine, Pearl,  
and Green Enamel. Price £1 16s.



No. W 72.—Brooch, Olive Diamond and White Enamel. £9 10s.

### **Miniature Frames.**

The important revival of the Art in miniature painting has greatly stimulated the manufacture of the necessary frames to contain them, in enamelled gold, jewels, and plain gold.

Many of the beautiful frames made during the

last century show by their artistic and careful treatment the appreciation with which the exquisitely finished portraits were held.

The following illustrations represent the patterns mostly in demand.



No. W 74.—Enamelled tie and border.  
Price £6 10s.



No. W 75.—Pearls and enamelled border.  
Price £9 0 0



No. W 76.—Enamel and set with pearls.  
Price £6 18 0

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No. W 77.—Diamond Tiara. This can be converted into different ornaments, as illustrated below.  
Price £375.



Brooch.



Small Brooch.



Comb.



Small Brooch.



Pendant.





## *The Place of Jewellery in Art*

The mounting of diamonds and re-arranging of family jewels is one of the most important branches of Messrs. Watherston's business. An inspection of their large collection of casts of old diamond ornaments, a few of which are illustrated in these pages, always greatly assists customers in selecting designs.

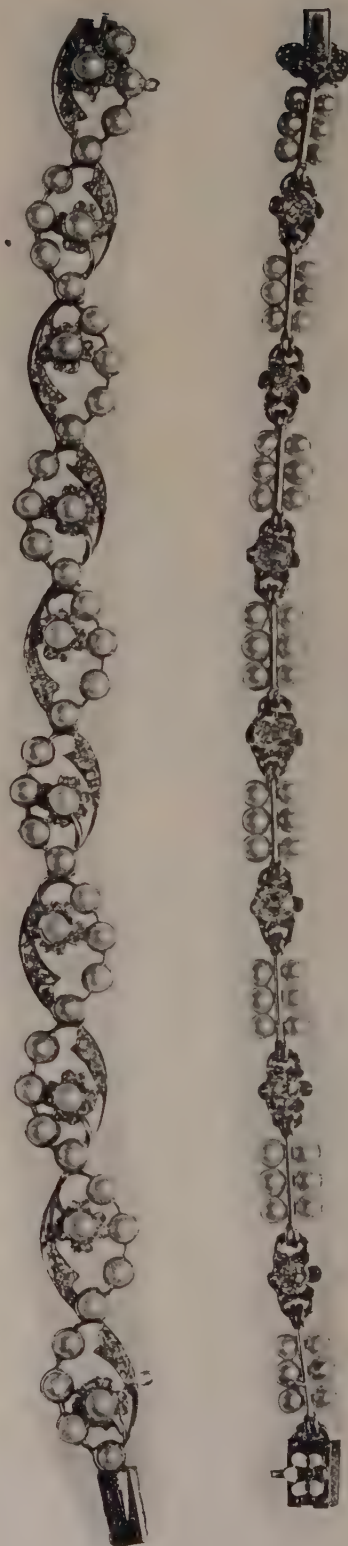


No. W 78.—Cast of a Necklet, composed of old Brazilian diamonds, recently mounted by Messrs. Watherston from an old model of an ornament by their firm in 1805.



No. W 79.—A Cast of a Diamond Bow Brooch with five large drop shaped Pearls (two-thirds size), latter end of eighteenth century.

*Upon receipt of a London reference in the usual way, Messrs. Watherston & Son will, at their own risk, forward for approval, selections of Jewellery or Silver Plate, to correspondents residing in the Country.*



No. W 80.—Bracelet. Pearl and Diamond, flexible. Price £65.

No. W 81.—Bracelet. Pearl on bars and flexible Diamond cups. Price £72.

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# The Place of Jewellery in Art



No. W 82.—Brooch, Emerald, Pearl and Diamond.  
Price £8 8s.



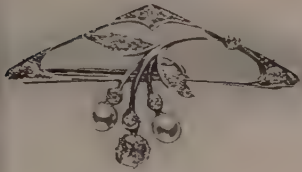
No. W 83.—Diamond "Feather" Hair Ornament and Brooch.  
Price £155.



No. W 85.—Brooch, Chrysolite and Diamond.  
Price £12.



No. W 84.—Brooch, Pearl and Diamond, mounted in platinum.  
Price £5 5s.



No. W 87.—Brooch, Pearl and Diamond.  
Price £18 10s.



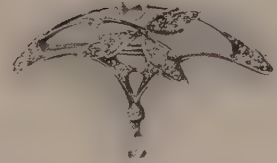
No. W 88.—Diamond Pendant with removable brooch fastening. Copy of an old ornament of the last century. Price £175.



No. W 86.—Brooch, Diamond, mounted in platinum.  
Price £17.



No. W 90.—Brooch, Ruby, Pearl and Diamond, twisted bar, mounted in platinum.  
Price £27.



No. W 89.—Brooch, Pearl and Diamond.  
Price £16 15s.



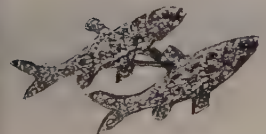
No. W 91.—Brooch, Pearl and Diamond.  
Price £8 15s.



No. W 93.—Necklace, Pearl and Diamond, mounted in platinum. Price £38.



No. W 94.—Pendant Ornament, Opal, Diamond, and Olivine.  
Price £14.



No. W 92.—Brooch, Diamond pavé set.  
Price £7 15s.



No. W 95.—Ruby, Pearl and Diamond double-bar Brooch.  
Price £5.

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## *The Place of Jewellery in Art*

### **Art of the Goldsmith and Silversmith, past and present.**

It is frequently stated that machinery has been the means of bringing Jewellery and Silver Plate within the reach of all, but it should be remembered that it is at the same time responsible for repeating patterns wholesale, thus *vulgarising designs*.

Hand-wrought Silver Plate and Jewellery is the cheapest in the long run. The saying is indeed true that "On the die stamp entering the door of a goldsmith's workshop, Art flies out by the window."

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**To Subscribers to the Magazine.** Covers for binding the first to fourteenth volumes of "THE CONNOISSEUR," September, 1901, to April, 1906, are now ready. These may be ordered through any Bookseller or Newsagent. The Covers are Etruscan Red, and in four styles. The prices are as follows:—

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